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MĀLAVIKĀGNIMITRAM of KĀLIDĀSA

*Edited with a complete English-Translation Introduction,
Exhaustive Notes, Katavavema's Commentary
and Appendices.*

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EDITOR'S PRELUDE

This new edition is an improvement on our previous edition of 1950. The introduction has been revised and recast in the light of the latest critical material available. Herein we have added a critical appreciation of each act at the end of the notes bearing on the respective act. Material variant readings are shown in the foot-notes. Another new feature of this edition is the gist of every verse given in the notes immediately after its prose-order. By and large the notes have been enlarged substantially.

Relevant extracts from the commentary of Katayavema are printed below the text in order to acquaint the students with our ancient critical tradition. It is hoped that Appendices at the end giving important questions, words for annotation, and sentences for reference to context would be useful to the students.

The Prakṛt text is printed on the same page in between the text and the commentary.

Once again we thank our publishers for bringing out this fresh edition in an attractive get-up. We take this opportunity of expressing our deep debt of gratitude to the various editors of the play as well as to the oriental scholars, on whose works we have freely drawn.

We hope that this edition with its added features would go a long way in meeting the requirements of the students and that it would be received with equal enthusiasm as the previous one.

31st May 1959.
Bombay 4.

P. S. Sane
G. H. Godbole
H. S. Ursekar

DRAMATIS PERSONÆ

MEN

AGNIMITRA :—The Hero, king of Vidiśā.

GAUTAMA :—His confidant, the Vidūṣaka.

VĀHATAKA :—Minister of Agnimitra.

MAUDGALYA :—The Chamberlain or Kancukin.

GANADĀSA :—Professor of dancing, tutor to Mālavikā.

HARADATTA :—Professor of dancing, tutor to Irāvati.

The *Sūtradhāra*, Paripāśvaka, *Vaitālikā*,
the hunch-back Śāraśaka.

WOMEN

MĀLAVIKĀ :—The Heroine, sister of Mādhavasena.

DHARINI :—The principal queen of Agnimitra.

IRĀVATI :—The second queen.

KAUŚIKI :—Sister of Sumati, Mādhavasena's minister.

BAKULĀVALIKĀ :—One of the attendants of Dhārīṇi and
friend of Mālavikā.

KAUMUDIKĀ :—Another attendant of Dhārīṇi.

NIPUNIKĀ }
CHANDRIKA } :—Attendants on Irāvati.

SAMĀHITIKA :—Maid servant of Kauśiki.

MADHUKARĪKĀ :—Female gardener.

JAYASENĀ :—Female door-keeper.

JYOTSMIKĀ }
RAJANIKĀ } :—Female singers presented to Agnimitra.

Other Persons mentioned in the Play.

SENĀPATI :—Puspamitra, father of Agnimitra.

VASUMITRA :—Son of Agnimitra.

VASULAKSMI :—Daughter or sister of Dhārīṇi.

VIRASENA :—A low-caste brother of Dhārīṇi.

DHRUVASIDDHI :—An expert in cases of poison.

MĀDHAVIKĀ :—A female attendant of Dhārīṇi appointed
to guard a cellar where Mālavikā and Bakulā-
valikā were confined.

YAJNASENA :—King of Vidarbha.

MĀDHAVASENA :—Cousin of Yajnasena and brother of
Mālavikā.

MAURYA SACIVA :—Minister of Brhadratha, the last king
of the Maurya line and brother in law of
Yajnasena; kept in confinements by Agnimitra.

SUMATI :—Brother of Kauśiki.

मालविकाग्निमित्रम्

पहिला अंक

स्वतः गजधर्म धारण करून अद्वितीय ऐश्वर्ययुक्त असतांना शरण आलेल्यांना पुष्कळ फल देणारा, जरी त्याचे शरीर आपल्या पत्नीची संलग्न झाले आहे तरी विषयवासनेपासून ज्यांची मने मुक्त झाली आहेत असा यतीपेक्षाहि श्रेष्ठ असणारा, ज्याच्या अष्टविध तनूच्या योगाने या सर्व विषयांचे धारण होत असूनहि ज्याला कसलाच अभिमान नाही असा तो ईश (ईश्वर-शंकर) तुमच्या वृत्तीवरील अज्ञानरूपी पटले पूर करून तुम्हाला सन्मार्ग दाखवो. (१)

(मंगलाचरण झाल्यावर)

सूत्रधार-(रंगभूमीकडे दृष्टिक्षेप करून) अरे मारिया, इकडे जरा ये.

(प्रवेश करून)

पारिपाश्वक-महाराज, हा मी आलों.

सूत्रधार-मला या विद्वान् श्रोतृवर्गाची अशी आज्ञा आहे की, या वसन्तोत्सव प्रसंगी कालिदासाने रचलेल्या मालविकाग्निमित्र नाटकाचा प्रयोग करण्यांत यावा. तर मग आतां संगीत सुरू करावे.

पारिपाश्वक-छे ! हें ठीक नव्हे ! सुप्रसिद्ध व यशस्वी असलेले भास, कविपुत्र, सोमिष इत्यादि कवींचीं नाटके सोडून वर्तमान कालांत असणाऱ्या कालिदासाच्या कृतीने असा हा ह्या सभेचा बहुमान कसा ?

सूत्रधार-अरे वेड्या, तू अगदींच अविचाराने बोलतोस ? कारण पहा.

जुन्या म्हणूनच सर्व गोष्टी स्तुत्य त्याचप्रमाणे नवीन म्हणूनच एखादे काव्य चांगले नाही, असे प्रतिपादने योग्य नाही. सज्जन नीट परीक्षा करूनच योग्य असेल तेच ग्रहण करतात. घाउलट मूर्ख मात्र इतरांच्या वृत्तीनुसार स्वतःचीं मते ठरवतात. (२)

पारिवाश्विक-आपण म्हणतां तेंच प्रमाण होय.

सूत्रधार-तर मग तूं घाई कर.

ज्याप्रमाणें धारिणी राणीचे सेवक तिची सेवा करतांना दक्ष असतात त्या-
प्रमाणें मी पण या सभेची आज्ञा शिरसा मान्य करून (दक्षतेनें) अंमलांत आणूं
इच्छितों. (३)

(असें म्हणून दोघे जातात)

- प्रस्तावना संपते -

(नंतर चेटी प्रवेश करते.)

चेटी-छलिक नांवाचें नृत्य शिकण्यासाठीं नुकतीच पाठविलेली मालविका कितपत
तरबेज झाली आहे हें नाटकाचार्य गणदासांना विचारण्यासाठीं मला धारिणी
राणीसाहेबांकडून आज्ञा झाली आहे. तर मग आतां संगीत सार्लेंत जावें (ती
चाळूं लागते. नंतर हातांत अलंकार असलेली दुसरी दासी प्रवेश करते.)

पहिली-(तिच्याकडे पाहून) अग कौमुदिके, यावेळीं तूं इतकी परकी कशी ? कारण
माझ्याजवळून जात असतांना सुद्धां तूं इकडे पहात पण नाहीस !

दुसरी-अग बाई, बकुलावलिका ! गडे, राणीसाहेबांनीं सोनाराकडून आणलेली
नागमुद्रा असलेली अंगठी मोठया प्रेमानें पहाण्यांत मी गकं होऊन गेलें व
त्यामुळेच तर तुझ्या टोमण्यास पात्र झालें.

बकुलावलिका-(अंगठी म्याहाळून) क्षरंच, तुझी दृष्टि गढून गेली हें योग्यच आहे.
या अंगठीतून फांकणाऱ्या किरणामुळे तुझी अंगुली जणूं काय फुलांतच आहे
अशी भासते.

कौमुदिका-गडे, तूं कुठें निघालीस ?

बकुलावलिका-राणीसाहेबांच्या आज्ञेनुसार नाटकाचार्य गणदास यांना मालविका
शिक्षण घेण्यांत कधी काय आहे तें विचारण्यासाठीं.

कौमु०-गडे, अशा घाती जवळ नसतांना सुद्धां ती महाराजांच्या दृष्टीस कधी
पडली ग ?

बकुला०-अग, राणीसाहेबांच्या मागें उभी असल्यानें ती चित्रांत पाहिली गेली.

कौमुदिका-ती कधी ग ?

बकु०-एक मग, एकदां राणीसाहेब चित्रसार्लेंत गेल्या व ज्यांचा रंग अजूनहि उठाव-
दार आहे अशी आचार्यांचीं चित्रें फार वेळ पहात उभ्या होत्या. इतक्यांत महा-
राज तेथें आले.

कौमु०-मग पुढें ?

बकुला०—मग आदर-उपचार झाल्यावर (मालविकेला) राणीच्या जवळ लवाजम्या-
सह बसलेली पाहून एकाच आसनावर बसल्यावर राजानें पृच्छा केली कीं.....

कौमु०—काय बरं विचारलें ?

बकुला०—राणीच्या जवळ चित्र काढलेल्या अपूर्व सुंदर मुलीचें नांव काय आहे ?

कौमु०—अपूर्व अशा आकृति वावर्तीत आदर (सहजच) निर्माण होतो. मग पुढें ?

बकुला०—आपल्या बोलण्याकडे लक्ष दिलें नाहीसें पाहून संशयित झालेला राजा पुनः-
पुनः विचारूं लागला. राणी कांहींच सांगत नाही असें पाहून कुमारी वसुमती
म्हणाली, 'महाराज, (मेव्हणे साहेब) ही मालविका आहे.'

कौमु०—(हंसून) बाळपणाला हें उचितच आहे. बरं पुढें काय झालें ?

बकुला०—अग, पुढें काय होणार ? आतां तर मालविका राजाच्या दृष्टिपथांत पडूं
नये म्हणून विशेष खबरदारी घेण्यांत आली आहे.

कौमु०—गडे, तूं आपलें काम कर. मी सुडां ही अंगठी राणीजवळ नेतें (कौमुबिका
जाते.)

बकुला०—(जरा वळून पाहिल्यावर) गणदास नाट्याचार्य संगीत घालेंतून बाहेर
येत आहेत. तितक्यांत त्यांना जाऊन भेटायें. (ती चालूं लागते)

(प्रवेश करून)

गणदास—खरेंच, प्रत्येकाला आपल्या पिढीजात विशेषिययीं फारच आदर वाटतो
परंतु मला नृत्याविषयीं (नाट्यासंबंधीं) असणारा आदर कांहीं गैरवाजवी
नाहीं. कारण

ह्यालाच ऋषिलोक देवांचा आवडता असा चाक्षुषयज्ञ समजतात. रुद्रानें
उमेशीं शरीरसंबंध येतांच या नाट्याचे स्वतःच्या शरीरांतच दोन भाग केले. तीन
गुणांनीं युक्त व नाना रसांनीं भरलेलें मानवी जीवन पण ह्यांतच दृष्टीस पडतें. बहुधा
नाट्य म्हणजे भिन्न भिन्न रुचि असलेल्या लोकांचिं एकमेव मुख्य मनोरंजन होय. (४)

बकु०—महाराज, राणीसाहेबांनीं असें विचारलें आहे कीं आपली शिष्या मालविका
शिक्षण घेत असतांना फार क्लेश तर देत नाहीं ना ?

गणदास—मुली, राणीसाहेबांना सांग कीं, ती फारच निपुण व बुद्धिवान् आहे. फार
काय सांगायें ?

प्रयोगविषयक जे जे भावपूर्ण हावभाव तिला शिकवावे ते ते विशेष रीतीनें
मलाच ती बाला शिकविते. (५)

बकु०—(स्वतःशीं) यावरून ती इरावतीला मार्गे टाकील असें मला वाटतें (उपड)
ज्या अर्धी तिचे गुरुजी तिच्यावर इतके कृप बाहेत त्या अर्धी ती फारच कृताय
व धन्य होय.

गणदास—दाळे, अशा तऱ्हेची माणसें मिळणें मुश्कील आहे. म्हणूनच मी विचारतो कीं राणीसाहेबांनीं हें पात्र कुठून मिळवेलें ?

बकु०—जातीनें कनिष्ठ असलेला बीरसेन या नांवाचा राणीसाहेबांचा एक भाऊ आहे. त्याला महाराजांनीं नर्मदातीरावर सीमेवरील किल्ल्यांचा अधिकारी नेमलें. त्यानेंच ही मुलगी शिल्पकलेंत योग्य होईल असें जाणून तिला बहिणीकडे भेट म्हणून पाठविली.

गणदास—(स्वतःशीं) हिच्या सुंदर शरीरयष्टीमुळें ती कुठल्यातरी खालच्या कुळांत जन्मलेली नसावी असें मला वाटतें. (उघड) मुली, मी तर यांत नक्कीच यशस्वी होणार कारण,

ज्याप्रमाणें उगांतील पाणी समुद्रांतील शिंपल्यांत पडल्यावर मोती बनतें तद्वत् शिक्षकाचें (कारागिराचें) कसब चांगल्या विद्याभ्यास (सुपार्ती) खर्च झालें तर त्याचा कांहीं विशेष परिणाम होतो. (६)

बकु०—महाराज, आपली शिष्या आतां कुठें आहे ?

गण०—आतांच तिला मी पंचांगाभिनय शिकवला व विश्रांति घेण्यास सांगितलें. त्याप्रमाणें ती सरोवर दृष्टीस पडेल अशा खिडकीजवळ जाऊन हवा सात आहे.

बकु०—तर मग मला जाऊं द्या. आपण तिच्यावर संतुष्ट झाल्याचें तिला कळवून तिचा उत्साह वाढवितें तर.

गणदास—आपल्या मैत्रिणीला भेट. मी पण वेळ मिळाल्यानें घरीं जातो.

(बोघे जातात.)

—मिश्र विष्कंभक संपतो—

(स्थानंतर जवळच उभे असलेल्या परिजनांसह व ज्यानें हातांत पत्र घेतलें आहे व जो राजाची सेवा करतो अशा मंत्र्याबरोबर प्रवेश करतो.)

राजा—(ज्यानें पत्र वाचलें आहे अशा मंत्र्याकडे बघून,) वाहतका, वैदर्भ राजाला काय बरं मान्य आहे ?

अमात्य—महाराज ! स्वतःचा विनाश !

राजा—त्याचें काय म्हणणें आहे तें मी ऐकूं इच्छितों.

अमात्य—त्यानें उत्तरादाखल असें लिहिलें आहे कीं “ आपण मला पूजनीय आहांत. आपणच आज्ञा केली, कीं आपला चुलत भाऊ कुमार माधवसेन शरीर संबंध ठरल्याप्रमाणें माझ्याकडे येत असतांना वाटेंतच तुमच्या सीमारक्षकांनें त्यावर हल्ला करून त्याला कैदी केलें आहे. तेव्हां माझ्याबद्दल तुम्हांला जो आदर वाटतो त्याबद्दल तुम्हीं त्याला आपल्या बायकोबहिणीसह सोडावा. ह्मण संदर्भात

एकाच राजवंशातील आप्त लोकांशीं राजे लोकांचा व्यवहार कसा असतो हे आपणांस माहित नाही असें नाही. म्हणूनच आपण यांत मध्यस्थ व पूज्य असा-
वयास पाहिजे. त्याला कैद करण्याच्या गडबडीत त्याची बहिण नाहीशी झाली.
तेव्हां तिचा शोध करण्याचा मी प्रयत्न करतो. जर आतां माधवसेनाची माझ्या-
कडून सुटका झालीच पाहिजे, अशी महाराजांची इच्छा असेल तर एक
अट मान्य केली पाहिजे. जर महाराज माझा इयालक व मौर्यमंत्री जो
आपला कैदी आहे त्याला सोडून देण्यास तयार असतील तर मीहि लवकर
माधवसेनाला कारागृहांतून सोडून देईन."

राजा-(रागानें) काय ! कार्याचा मोबदला घेऊन

तो मुख्य माझ्याशीं बरोबरी करतो ? हे वाहतका, विदभं देशाचा राजा माझा
निसर्गशत्रु आहे व माझ्याविरुद्ध कारस्थानें करतो. तेव्हां बीरसेनाला प्रमुख करून
पूर्वी ठरविण्याप्रमाणें त्यांचें उन्मूलन करण्यासाठीं व जो बडवाई करण्यास योग्य
असलेल्या पक्षास मिळाला आहे असाविरुद्ध हामला करण्यासाठीं सैन्याला
आज्ञा द्या. (७)

अमात्य-जशी आपली आज्ञा.

राजा-किंवा आपलें काय मत आहे ?

अमात्य-महाराजांनीं शास्त्रशुद्ध असेंच सांगितलें. कारण,—

'राज्यपदावर नवीनच आरुढ झालेल्या शत्रूचीं मुळें प्रजेमध्ये फार सोलपयंत
गेलेली नसतात, यामुळें नुसत्या लावलेल्या अस्थिर रोपाप्रमाणें त्याला उपटून
टांकणें सांपें असतें. (८)

राजा-तर मग तंत्रकाराचें वचनहि मिथ्या नाही. हेंच निमित्त घेऊन सेनापतीला
सिद्धता करण्यास सांगावें.

अमात्य-ठीक आहे. (जातो).

(सेवक आपापल्या कामांत निमग्न होऊन राजाजवळ उभे राहतात).

(प्रवेश करून)

विदूषक-मला महाराजांनीं अशी आज्ञा केली कीं, हे गीतमा, चित्रांत योगायोगानें
दुष्टीस पडलेली मालविका मला प्रत्यक्ष दिसेल असा काहीं उपाय शोधून काढ.
मी सुद्धा त्याप्रमाणें केलेच आहे. तें त्यांना जाऊन कळवितों. (असें म्हणून
घालू लागतो).

राजा-(विदूषकाला पाहून) हा आमचा दुसऱ्या कार्याचा असलेला कारभारी
(मंत्री) आलाच.

विदू०-(जवळ जाऊन) महाराजांची वृद्धि होवो !

राजा—(मान हलबून) असा इकडे बस.

बिबू०—(बसतो).

राजा—मित्रा, मला असें वाटलें कीं तुझे ज्ञानचक्षु हव्या असणाऱ्या गोष्टीच्या दर्शनासाठीं उपाय शोधण्यांत मर्क आहेत.

बिबू०—प्रयोगसिद्धीविषयीं विचारा ना !

राजा—तें कसें काय ?

बिबू०—(कानांत) हें असें.

राजा—शाबास ! मित्रा ! उपक्रम तर मोठ्या शिताफीनें तूं आरंभलास. अशा या साहसांत सिद्धि मिळणें कठीण असूनहि आम्ही मात्र आशा करतो. कारण—

एखाद्याला एकच सहायक असेल तर अडचणीमुक्त असलेल्या कार्यांत यश मिळतें. डोळस भाजसालासुद्धां अंधारांतील वस्तु दिव्याच्या सहाय्याशिवाय दिसणार नाही. (९)

(पडद्यांत)

फार बडाईलोरपणा पुरे झाला. राजाच्या समक्षच आपल्यापैकीं कोण ज्येष्ठ व कोण श्रेष्ठ हें उघडकीला येईल.

राजा—(ऐकून) अरे मित्रा ! तुझ्या सुनीतिवृत्ताला फूल येत आहे.

बिबू०—आपण आतां त्याचें फळ पण पहालच.

(त्यानंतर कंचुकी प्रवेश करतो.)

कंचुकी—महाराज ! अमात्यांनीं विनंति केली आहे कीं महाराजांच्या आज्ञेचें पालन करण्यांत आलें आहे. येवें पुन्हां हरपत व मरणदास—

अभिनयाचे दोघे शिक्षक, एकमेकाला जिकण्याची इच्छा असलेले व दोन शरीरांतील साक्षात् भावच असे हे दोघे आपली भेट येऊं इच्छितात. (१०)

राजा—त्या दोघांना आंत मैज घा.

कंचुकी—जशी महाराजांची आज्ञा. (जाऊन पुन्हा त्या दोघांसह प्रवेश करून) इकडे, इकडे सभ्य गृहस्थही !

हुरपत—(राजाला पाहून) अहो ! राजमहिमा अजिण्य आहे. कारण—

हा मला अरिभित नाही किंवा त्याजवळ जाणें कठिणहि नाही. तरी पण मी भीतीनें त्याच्याजवळ जात आहे. तो माझ्या नेत्रांना प्रत्येक अर्णी सागराप्रमाणें नवा नवा भासतो. (११)

मणदास—ह्या मानवी आकृतीतील तेज प्रगल्भ आहे. कारण—

द्वारअधिकाऱ्यांनीं ज्याला प्रवेश करण्याची परवानगी दिली आहे व राजसिंहा-

सनाजवळ गुप्त हेरासह जात असणारास या अशा मला डोळे दिपवून टाकणाऱ्या त्याच्या तेजामुळे शब्दाविना जणू काय प्रतिबंध केल्यासारखे वाटते आहे. (१२)

कञ्चुकी-हे येथे महाराज आहेत. आपण त्यांना भेटावे.

जमी-(जवळ जाऊन) महाराजांचा विजय असो.

राजा-दोघांचे स्वागत असो. (सेवकाकडे पाहून) ह्या दोघांसाठी दोन आसने-

(सेवकांनी आणलेल्या दोन आसनांवर दोघे बसतात)

राजा-हं असें कसें? शिष्यांना उपदेश करण्याच्या या वेळीं आपण दोघेहि शिक्षक इकडे कोठे आला?

गणबास-महाराज, ऐकावे. मी उत्तम गुरुजवळ अभिनयशास्त्र शिकलों. मी घडे पण दिलेले आहेत. याविना आपण व राणीसाहेबांनीं मजवर कृपा पण केली आहेच.

राजा-हं मला चांगले माहित आहे. पुढें काय?

गणबास-अशा तऱ्हेचा मी असतांना या हृदयानें मोठ्या लोकांसमक्ष 'याला माझ्या पायधुळीची सुडां बरोबरी नाही.' असें म्हणून अपमान केला आहे.

हरदत्त-महाराज, प्रथम यानेंच 'याच्यांत व माझ्यांत समुद्र व तळें यांच्याइतकें अंतर आहे' असें मला म्हटलें व माझ्याशीं वाद सुरू केला. तेव्हां महाराजांनींच माझी व त्याची शास्त्र व प्रयोगांत परीक्षा घ्यावी. आमच्या दोघांच्या बाबतींत आपणच विशेष प्रश्नाचा निर्णय करणारे चोखंदळ म्यायाधीश आहांत.

विठ्ठ०-ही प्रतिज्ञा योग्यच आहे.

गणबास-वा ! ही तर नामीच कल्पना ! महाराजांनीं लक्ष देऊन ऐकावे.

राजा-जरा थोडा वेळ थांबा. राणीसाहेबांना या बाबतींत पक्षपात झालासा वाटेल. तेव्हां ती व पंडित कोशिकी यांच्या समक्ष ही गोष्ट ठरविणें न्याय्य होईल.

विठ्ठ०-आपण योग्य तेंच म्हणालांत.

दोघे शिक्षक-जशी महाराजांची मर्जी.

राजा-मौकात्य, हा सर्व प्रकार कळवून पंडित कोशिकीसह राणीसाहेबांना पाठवून द्या.

कञ्चुकी-जशी महाराजांची आज्ञा. (जातो व पुनः परिव्राजिकाबरोबर असलेल्या राणीसह प्रवेश करतो). इकडे, इकडे, राणीसाहेब !

देवी-(परिव्राजिकेला पाहून) भगवति, हरदत्त व गणदास यांच्या सामन्यांत आपल्याला काय वाटतें ?

परिव्राजिका— आपल्या पत्ताचा पराभव होईल ही शंकाच बाळगू नको. गणदास प्रतिपक्षापेक्षा कनिष्ठ नाहीच.

राणी—असें जरी असलें तरी राजाची कृपा त्याला खेष्टता मिळवून देईल.

परिव्राजिका—अग, तू मुझां राणीपद धारण केलें आहेस याचा विचार कर. पहा.—

सूर्याच्या कृपेमुळें अग्नि जास्तच दीदीप्यमान् होतो तर चंद्रमुझां राणीमुळें मोठेपणा मिळवितोच. (१३)

विभूषक—पहा ! पहा ! धारिणी राणीसाहेब आपली मैत्रीण पंडित कौशिकी हिला पुढें कसून आल्याच.

राजा—मी तिला पाहतों. जिनें

मंगल अलंकार धारण केले आहेत अशी ती यतिवेष धारण केलेल्या कौशिकीसह जणू काय अभ्यासमयिचेसहित असलेल्या नवीविशेषी साकार मूर्तिच भासत आहे. (१४).

परिव्राजिका—(जवळ जाऊन) महाराजांचा विजय असो.

राजा—भगवती, मी वंदन करतो.

परिव्राजिका—

भूतमात्रांचें जीवनपोषण करणाऱ्या व मोठ्या ओळांचीं रत्नें प्रसविणाऱ्या व आपल्याला अनुरूप अशी क्षमाशील दृष्टि असणाऱ्या धारिणी राणी व भूत-धारिणी (पूज्यी) या दोघांचे आपण संभर वर्षे पति व्हा. (१५).

धारिणी—महाराजांचा जय असो.

राजा—देवीचें स्वागत असो. (परिव्राजिकेकडे पाहून) भगवति, आसनावर बसण्याची कृपा करावी. (सर्वजण आपापल्या योग्य आर्गां बसतात.)

राजा—भगवति, त्या ठिकाणीं असणाऱ्या हरदत्त, व गणदास यांच्यामध्ये एकमेकांच्या कौशल्यपातबंधीं बाद निर्माण झाला आहे. तेव्हां या बाबतींत आपण न्यायाधीश व्हावें.

परि०—(हंसून) ही भट्टा पुरी झाली. सहर जवळ असतांना राजाची परीक्षा खेडेगांवांत करावी काय ?

राजा—छे छे ! असें मानू नका. आपण तर सरोवर पंडित कौशिकी. मी स्वतः व राणीसाहेब या दोघांचे बाबतींत पक्षपाती आहोंत.

दोन आचार्य—महाराजांनीं योग्य म्हटलें. पूज्य असलेली ही मध्यस्थ असल्यानें आमच्या दोघांचे मुनदोष जाणव्यास समर्थ आहे.

राजा—तर मग बाद प्रतिवाद मुकूं होऊं या !

परिब्रा०—महाराज, नाट्यशास्त्र प्रयोगप्रधान आहे. तर मग शाब्दिक वादाचा काय उपयोग ? किंवा राणीसाहेबाना काय वाटते ?

देवी—मला विचाराल तर, ह्या दोघांमधला वादच मला पसंत नाही.

गणदास—राणीसाहेब, विशानांत माझ्याबरोबर असणाऱ्याकडून माझा पराभव होईल असें आपण मानू नका.

विठ्ठ०—राणीसाहेब, या दोन मेंढपांचा आपण सामना तर पाहूया. कुकट वेतन कां घावे ?

देवी—तू तर कलहप्रिय आहेस !

विठ्ठ०—असें नाही बरं ! एकमेकांशीं भांडत असलेल्या मंदोग्मत हस्तीपैकीं एकाचा पराभव झाल्याविना सातता कशी असणार ?

राजा—सरोवरज आपण दोघांचेहि अंगसोळव व जमिनय पाहिलेले आहेच ना ? परिब्राजिका—होय.

राजा—तर मग त्यांनीं प्रमाण म्हणून आणली कशाचा प्रत्यय द्यावा ?

परिब्राजिका—मी तर तेंच सांगण्याची इच्छा करतें.

कांहीं जणांच्या बाबतींत त्यांचे (कलेविषयी) ज्ञान त्यांच्या पुरतें असतें तर कांहींच्या बाबतींत ती विद्या विशेष रीतीनें शिकवण्याचें सामर्थ्य असल्याचें आढळून येतें. पण या दोन्ही ज्याला उत्तम येतात तोच शिक्षकापैकीं अग्रणी ठरेल (१६).

विठ्ठ०—आपण दोघांनींहि भगवतीचें वचन ऐकलेलें आहे. ह्यांतील तात्पर्य असें की प्रत्यक्ष शिकवण्यांतील कौशल्यावर निर्णय व्हायचा आहे.

हरदत्त—आम्हांला हें मान्य आहे.

गणदास—राणीसाहेब, हें ह्या बराला जालें.

राणी—जर मंद बुद्धीच्या शिष्यानें शिक्षणांत अवयस मिळवले तर तो दीप शिक्षकाचा काय ?

राजा—देवी. हेंच योग्य आहे. अवयस शिष्याला स्वीकारण्यांतच गुरुच्या बुद्धीचा अभाव दिसून येतो.

राणी—(स्वतःशींच) आतां कसें करावे ? उरसाह बाडविणारा माझ्या पतीचा मनोरथ सिद्ध होणें पुरें झालें. (गणदासाकडे पाहून, उचड). अशा या व्यर्थ साहसापासून परावृत्त व्हा.

बिठ्ठवक—महाराणी योग्य तेंच म्हणाल्या. हे गणदासा, संगीताच्या मांडावर सर-स्वतीला अर्पण केलेले मोदक तूं खातोस तर मग ज्या ठिकाणीं पराभव झाला आहे अशा वादांत तुला पडण्याचें कारण काय ?

गणदास-वस्तुतः राणीसाहेबांच्या शब्दांचा असा अर्थ आहे. तर आतां प्रसंगाला योग्य असं ऐक.

चांगली जागा मिळालेली आईल म्हणून बादाळा भिऊन दुसऱ्याकडून निदा सोमून पेणाऱ्याची विद्या केवळ बोट भरण्यापुरतीच होय. त्यालाच विद्यारूपी सोदा विकणारा व्यापारी म्हणतात. (१७)

देवी-तुमची शिष्या नुकतीच तुमच्या हातीं दिली आहे. म्हणूनच जो उपदेश पूर्णपणे विवला नाही तो करवून दाखविनें अन्याय आहे.

गणदास-म्हणूनच माझा हा आयह आहे.

देवी-तर मग आपण आपला उपदेश (प्रयोग) या एकट्या भगवतीलाच दाखवा.

परि०-देवि, हें योग्य नाही. सर्वज्ञ असला तरी त्यानें एकट्यानेंच केलेला निर्णय दोषयुक्त असनें संभवनीय आहे.

देवी-(स्वतःशीच) अग वेढे! मी जागृत असूनहि मला सोपी कां पाठवतेस?

(रागानें बाजूला वळते)

(राजा परिव्राजिकेला राणी दाखवितो)

परि०-(पाहून) हे चंद्रवदने, कारण नसताना तूं महाराजांपासून तोंड कां फिरवलेस? कारण नवऱ्यावर अधिकार असला तरी गृहिणी कारण असेल तरच आपत्ता पतीवर रागावतात. (१८)

विद्व०-या ! हें सकारणच आहे. तिच्या पक्षाची बाजू राखली पाहिजे. (गणदासाकडे पाहून) योगायोगानें राणीसाहेबांनीं रागाचा आविर्भाव आणून तुशी बाजू राखली. प्रत्येकजण सुविद्य असूनहि उपदेश देण्यांत निष्णात असत नाही.

गणदास-राणीसाहेब, ऐका. लोक अशा तऱ्हेनें समजतात. तर मग आतां—

या बादांमध्ये मी माझी शिक्षण देण्याची शक्ति दाखवितों. जर आपण मला तशी आज्ञा देणार नसाल तर माझा आपल्याकडून त्यागच झाला. (१९)

(आडगावकून उठतो.)

राणी-(स्वतःशीच) आतां उपांग काय? (उघड) शिक्षकाचा आपल्या शिष्यावर अधिकार असतो.

गणदास-मी उगीचच फार वेळ संकलित झाली होतो. (राजाकडे पाहून) राणी-साहेबांनीं आज्ञा दिली. तेव्हां कोणकोणच्या अभिनयाचें शिक्षण मी दाखवावें यासंबंधीं महाराजांनीं आज्ञा द्यावी.

राजा-ज्याप्रमाणें ही भगवती सांगेल.

परि०-राणीसाहेबांच्या मनांत काहीतरी आहे. म्हणूनच मला हांकां वाटते.

राणी-विश्वासानें सांग. माझ्या सेवकांवर माझीच खरोखर सत्ता आहे.

राजा-आणि म्हण 'माझ्यावर सुद्धा.'

राणी-भगवति ! सांग आतां.

परि०-महाराज, वतुष्पदावर आधारित असलेले छलित नांवाचें मृत्य कळून दाखविणें फारच कठीण असतें असें म्हणतात. तेव्हां आपण हा एकच विषय घेऊन त्याचा दोषांकडून होणारा प्रयोग पाहूं या. त्यामुळे दोघांच्या शिक्षण देण्याच्या शक्ती-संबंधी असणारें तारतम्य कळून येईल.

दोन शिक्षक-जरी भगवतीची आज्ञा.

बिहू०-तर मग तुम्हीं नाट्यशाळेंत संगीताची सर्व तयारी करवून महाराजांना दृकडे निरोप पाठवा. किंवा मूर्दगावरील थापच आम्हांला उठवील.

हरवत्त-त्याप्रमाणेंच. (उठतो)

(गणदास राणीकडे पाहतो.)

देवी-(गणदासाला पाहून) यशस्वी व्हा ! मी खरोखरच आपल्या यशाच्या आड येत नाहीं !

(दोघे निघतात)

परिष्ठाजिका-दृकडे, दृकडे शिक्षकद्वय !

दोघेजण-(मागें वळून) हे आम्हीं येवें जाहोंत.

परि०-मी न्यायाधीश या नात्यानें सांगतें कीं सर्वांगसौष्ठव व्यक्त होण्याकरितां दोन शिष्यांनीं विरल अशा पोशाखांनीं प्रवेश करावा.

दोघेजण-हें काहीं आम्हांस सांगणें नको ! (दोघे जातात.)

राणी-(राजाकडे पाहून) जर माझ्या यजमानांनीं राजकार्यांत अशी निपुणता दाखवीली तर फारच बहार होईल.

राजा-दुसऱ्या अर्थानें त्यासंबंधी विचार करूं नकोस.

हे मनस्विनि ! हें मी घडवून घ्यालेलें नाहीं. सामान्यतः समान विद्या असणारीं माणसें एकमेकांच्या यशाविषयीं मत्सरी असतात. (२०)

(पडद्यांत मूर्दगाचा आवाज होतो. सर्वजण ऐकतात.)

परि०-वाट्टा ! संगीत तर सुरू झालें. कारण हा

मोरांना आवडणारा असा मूर्दगाचा गंभीर आवाज जो मध्यम सुरांत आळविला गेला आहे वा ज्याचें अनुकरण मोरांनीं त्याला भेषगर्जेना समजून आपल्या मामा वर करून केले आहे असा आवाज मनांना आनंदित करीत आहे. (२१)

राजा-देवी, आपण सभेंत जाऊं या.

देवी—(स्वतःशीघ्र) इत्य ! माझ्या पतीचा काय हा जिवनय !

(सर्व उठतात)

बिजूबक—(बाजूला) अरे मित्रा, जरा हळू चाल. धारिणी राणीसाहेबांना तुम्ही विसंगति दिसू नये.

राजा—मी धैर्याचा अवलंब करीत आहे तरी पण हा मुद्दगाचा आवाज जणू काय माझ्या मनोरमाचा आवाजच सिद्धिपत्तावर वेगाने उतरून मला खरा करीत आहे. (२२)

(सर्वजण जातात)

—पहिला अंक समाप्त—

दुसरा अंक

(नंतर संगीत रचना शास्त्रावर मित्रासह बसलेला राजा, धारिणी, परित्राजिका व आपापल्या हुद्याप्रमाणे इतर सेवक प्रवेश करतात.)

राजा—भगवति, या दोघां आचार्यांकी प्रथम कोणाचा उपदेश आपण पहावा ?

परि०—जानाच्या बाबतीत दोघांची सारस्वीच प्रगति असली तरी गणदास वयाने वडील असल्याने त्यालाच प्राधान्य दिले पाहिजे.

राजा—तर मग हे मौकाभ्य, अशा तऱ्हेने दोन आचार्यांना कळवून आपण आपल्या कामास लागू.

कंचुकी—जशी महाराजांची आज्ञा (जातो)

(प्रवेश करून)

गणदास—महाराज, शर्मिष्ठीची कृति लयमध्या व चतुष्पदी आहे. त्यातील शौध्या भागाचा प्रयोग महाराजांनी सावधतेने (एकचित्ताने) पहाण्याची कृपा करावी.

राजा—आचार्यांमधील आवरांमुळे मी तत्पर आहे.

(गणदास जातो)

राजा—(बाजूला) अरे मित्रा,

माझे डोळे जी नेपथ्यगृहांत आहे, तिला बघण्यास इतके उत्सुक झाले आहेत की जणू काय ते अधीरतेने पडदा केंद्रून देण्यास प्रवृत्त झाले आहेत. (१)

विठ्ठ०—(बाजूला) हे नयनमधु आलेख पण मक्षिकाहि जवळच आहे. तेव्हा मोठघा हुणारीने आता पाहून घे.

(जिच्या अंगसोडवाकडे शिक्षक काळजीपूर्वक पहात आहेत अशी मालविका प्रवेश करते)

विठ्ठ०—महाराज, आपण ग्याहाळून पहावे. खरोखरच तिथे सौन्दर्य चित्रांत ठसविल्या-प्रमाणे काडीमात्र कमी नाही.

राजा—(बाजूला) मित्रा,

मी ज्यावेळी तिला चित्रांत पाहिली तेव्हा हिच्या सौन्दर्याच्या (व चित्राच्या) विसंगतीबद्दल माझे मन संशयी होते. पण आता मात्र असे वाटते की ज्याने तिथे चित्र काढले तो मात्र स्वतःच्या ऐकायघांत शिबिल झाला असावा. (२)

गणबास—बाळे भिऊ नकोस. स्वस्थ रहा.

राजा—बाहवा ! प्रत्येक अवयवांचे हे हिचे निर्वोष सौंदर्य. कारण,

हिचा चेहरा शरच्चंद्राप्रमाणे सोमिवंत असून डोळे पण विशाल आहेत. तिचे दोन बाहू खांद्याजवळ उतरलेले आहेत. निविड व उन्नत स्तनांनी युक्त असा उरप्रदेश आटोपशीर (वेताचा) आहे. दोन्ही बाजू जणू काय घोटून काढलेल्या आहेत. कमर हाताने मोजण्यासारखी आहे तर नितंब विशाल आहेत. आकुंचित बोटें असलेले पाय आहेत. तिचे सर्वच शरीर नृत्यशिक्षकाच्या मनांतील कल्पनेप्रमाणे घडवून आणिले आहे. (३).

मालविका—(प्रथम तान—आलाप घेऊन चतुष्पद गाणे गाते).

हे हृदया ! माझा प्रियकर भिळणे कठीण आहे. तू त्याच्याविषयी निराश हो ! हाय ! हाय ! माझा जावा डोळा काही कारणाने स्फुरत आहे. फार पूर्वी दृष्टीस पडलेला हा तर येथेच आहे ? पण त्याच्याकडे कसे जावे ? हे नाथा, पराधीन असलेली मी मोठघा उत्सुकतेने तुलाच इच्छा करीत आहे असे समज. (४).

(नंतर ती भावनेला योग्य असा अभिनय करते.)

विठ्ठ०—(बाजूला) वा ! या चतुष्पदी गाण्याच्या माध्यमाने तिने जणू काय तुलाच स्वतःला अर्पण केले आहे.

राजा—(बाजूला) मित्रा, माझे हृदय पण याचप्रमाणे (सांगत आहे) खरोखर हिनेच,

हे नाथा, हा जन तुझ्यासाठी अनुरक्त आहे असे समज अशा अर्थाचे गीत म्हणून त्याप्रमाणे शरीरावर हावभाव दाखवून हिने धारणीदेवी जवळ असलेली

पाहून प्रेमवर्षानाचा दुसरा मार्ग न सापडल्याने याच व्यपदेशालाही अणू काय माही सौम्य प्रार्थना केली आहे. (५)

(गाने झाल्यावर मालविका आज्ञा इच्छिते.)

विदू०—बाईसाहेब, जरा थांबा. तू तर काही विशेष हावभाव विसरलेली आहेस. मी त्यासंबंधी विचारणार आहे.

गणदास—बेटा थांब. तुझे शिक्षण निर्दोष ठरल्यावरच तू जा.

(मालविका परतून उभी राहते.)

राजा—(स्वतःशीच) अहाहा ! सर्व अवस्थेतचोरीवर्माला अधिकच बहर येतो. कारण—

हिनें ज्यांतील कसूनें मनगटापर्यंत वेळून निश्चल झालीं आहेत असा असणारा हावा हात नितंबावर ठेवला आहे व श्यामलतेच्या फांदीप्रमाणे असणारा उजवा हात सहज लोंबला सोडला आहे. पायाच्या बोटांनीं जमिनीवर पडलेल्या फुलांना घाळवीत त्यांकडे बघत तिनें आपली दृष्टि फरसबंदी जमिनीकडे बळविली आहे. अशा तऱ्हेच्या या तिच्या मूल्य अवस्थेपेक्षां ज्यांत तिच्या शरीराचा अर्धा भाग दीर्घ व सरळ आहे अशा तऱ्हेची तिची उभी राहण्याची स्थितिच अधिक रमणीय आहे. (६)

राणी—तुम्हीमुढां या गीतमाचे बोलनें मनावर घेतां काय ?

गणदास—राणीसाहेब, तसें नाही. गीतमावरील महाराजांच्या विश्वासामुळे सूक्ष्म-दृष्टीचें ज्ञान त्याला असनें संभवनीय आहे. पहा—

निवळीच्या बीजानें गडूळ झालेले पाणी स्वच्छ होतें तद्वत्च विद्वानाच्या सहवासानें मंद बुद्धीचा मनुष्यपण चाणाक्ष होतो. (७).

(विदूषकाला पाहून) तेव्हां आपल्याला काय सांगावयाचें आहे तें आम्ही ऐकतो.

विदूषक—(गणदासाकडे पाहून) प्रथम म्यायाधीसांना विचारा. नंतर मला जो विशेष हावभाव (गाळलेला) दिसला तो मी कथन करीन.

गणदास—भगवति, आपण गुण किंवा दोष पाहिले असतील ते यथार्थ सांगावे.

परिवाजिका—जें पाहण्यांत आले तें सर्व निर्दोष होतें. कारण—

अंगप्रत्यंगाची हालचाल शब्दाविना भावयुक्त असल्याने त्यांतील खरा अर्थ सूचित होत होता. तिच्या पायांच्या हालचाली संगीतांतील सुरांना अनुसरून होत होत्या. व भावनांमध्ये लक्ष्मयता होती. हातांचा अभिनय पण मृदु होता. अभिनयानुरूप भेदाची चढत्या क्रमांत अनुवृत्ति करणारा हिचा भाव इतर भाव दूर करीत होता. तरी पण स्वांतील आस्वाद विषय तोच असल्यामुळे तसाच कायम होता. (८)

गणदास— महाराजांना काय वाटते ?

राजा— गणदास, आमच्या पक्षाविषयी असणारा अभिमान शिबिल झाला आहे.

गणदास— आजच मी खरा नाट्याचार्य (गृह्यशिक्षक) ठरलों.

ज्याप्रमाणे सौने अर्नीतसुद्धा काळें होत नाही त्याप्रमाणे ज्या शिक्षकाचा उपदेश विद्वानांपुढे हीन ठरत नाही तोच उपदेश शुद्ध होय असें संत जाणतात. (९)

राणी—परीक्षकांना संतुष्ट करून विजय मिळवल्याबद्दल मी आपले हार्दिक अभिनंदन करते.

गणदास—माझ्या बुद्धीचे कारण राणीसाहेबांचीच कृपा होय. (विदूषकाचा पाहून) गौतमा, तुझ्या मनांत जें काही असेल ते सांग, आतां.

विदूषक—प्रथम प्रयोग दाखविण्यापूर्वी ब्राह्मणपूजा झाली पाहिजे हें तर तुम्ही विसरलात परित्राजिका—वारे वा ! अभिनयांत तज्ञ असलेला हा म्यायाधीशच !

(सर्वजण हसतात. मालविकासुद्धा हसते.)

राजा—(स्वतःशीच) माझ्या दृष्टीला आज सारभूत दर्शन भडलें. कारण

त्याकडून नुकतेच उमलत असल्याने ज्यांतील केसर स्पष्टपणे दिसत नाही अशा कमलाप्रमाणे असणारा या दीर्घनेत्रीचा, दांत अस्पष्ट दिसल्याने सुंदर असणारा असा हंसतमुख चेहरा पाहिला गेला. (१०)

गणदास—अहो थोर महाब्राह्मण ! नेपथ्यांतील हा गायनप्रयोग पहिलाच नव्हे.

नाहींतर आपल्यासारख्या सत्यान ब्राह्मणाची पूजा केल्यावांचून आम्हीं कसे राहू ?

विदूषक—तर मग मी खरोखरच एखाद्या मूर्ख चातकाप्रमाणे आकाशांत शुष्क डगांचा गडगडाट होत असतांना जलपानाची इच्छा करीत आहे !

परित्रा०—हेंच खरें आहे. (हें असेंच होय).

विदूषक—उर मग मूर्खांची जात पंडितांच्या संतोषावर आश्रित असते. पूज्य भगवतीने याला उत्तम असें म्हटलें म्हणून मी तिला हें इनाम देतो.

(असें म्हणून तो राजाच्या हातांतील कंकण काढतो)

देवी—जरा थांब. दांत असणाऱ्या गुणांतील फरक न समजतां तू अलंकार काय म्हणून देत आहेस ?

विदू०—“ तो दुसऱ्याचा आहे असें मानून. ”

देवी—(आचार्याकडे पाहून) आर्य गणदास ! तुमच्या शिक्षेनें आपल्या शिक्षणांत खरोखरच कोशल्य दाखविलें.

गणदास—वाळे, ये. जाऊं या आपण.

(मालविका शिक्षकासह जाते)

विदू०—(राजाला पाहून, बाजूला) आपली सेवा करतांना आमच्या बुद्धीची धांव येथपर्यंतच.

राजा—(बाजूला) अशा तऱ्हेची मर्यादा पालवें पुरे ! कारण

आजच ती माझ्या दृष्टिआड झालेली पाहून माझा नेबोस्तव व अंतःकरणातील महोत्सव जणू काय सुखाची दारें बंद होऊन पार मावळून गेला आहे असें मला वाटू लागलें आहे. (११)

विदूषक—(बाजूला) वा ! कारण वांगलें ! गरीब रोण्याला वैद्यानेंय स्वतःहून औषध आणून घावें अशीच आपण इच्छा करता !

(प्रवेश करून)

हरवत्त—महाराज, आतां माझा प्रयोग पहाण्याची कृपा करावी.

राजा—(स्वतःशीच) जी गोष्ट पहाण्यासारखी होती ती, पाहून झाली आहे. (उपठ) हरवत्त, आम्हीं खरोखरच उत्सुक झालों आहोंत.

हरवत्त—हा महाराजांचा अनुग्रह होय.

(पडद्यांत)

भाट—महाराजांचा जय असो. मध्यान्ह झाली. कारण—

हे हंस श्रीडा सरोवरांतील कमलपत्रांच्या छायेखालीं अर्धवट डोळे मिटून बसले आहेत. पारावत राजभक्षणाच्या गच्छ्या अतिशय तापल्यानें परिचय असूनहि त्याचा द्वेष करीत आहेत. मोरमुडां इतस्ततः पडलेल्या पाण्याचे घेंब पिण्याच्या इच्छेनें फिरणाऱ्या जलयंत्रांमोवतीं परिभ्रमण करीत आहेत. पण आपण ज्या-प्रमाणें सर्व राजबैभवांनीं युक्त असतांना सोभून दिसतां त्याप्रमाणें हा सूर्य आपल्या सर्व फिरणाऱ्यां प्रदीप्त होऊन सोभत आहे. (१२)

विदूषक—छे छे ! बाह्याच्या भोजनाची वेळ झाली. आपली मुडा ! योग्य वेळ टाळणें हें ठीक नाहीं असें वैद्यांचें सांगणें आहे. हरदत्ता, तुला कतें काय वाटतें ?

हरवत्त—ह्या ठिकाणीं बोलावयास मला अवकाशच नाही.

राजा—(हरदत्ताकडे पाहून) म्हणूनच आम्ही तुमचा प्रयोग उद्यां पाहू. तुम्ही आतां विश्रांति घ्या.

हरवत्त—जरी महाराजांची आज्ञा (जातो)

देवी—आपण आतां स्नानविधि उरकून घ्यावा.

विदूषक—बाईसाहेब, विशेषतः खाण्यापिण्याची तयारी जलदीनें करावी.

परि०—(उठून) महाराजांचें मंगल होवो. (सेवकांबरोबर असणाऱ्या रानीसह ती जाते).

विदू०—अहो, मालविका केवळ सौन्दर्यातच नव्हे तर शिल्पकलेंत सुद्धा अद्वितीय आहे.
राजा—मित्रा,

त्या अभ्याज सौंदर्याची मनोहर विज्ञानाची (कलेची) सांगड घालून विधायाने हा एक विषयुक्त मदनबाणच निर्माण केला आहे. (१३) फार काय ? माझी काळजी तूच घेतली पाहिजे.

विदूषक—माझी पण आपण (घेतली पाहिजे). माझे पोट पण (भुकेने) बाजारांत तळण्यासाठी असलेल्या कडईप्रमाणे जळत आहे (व्याकूळ झाले आहे.)

राजा—त्याचप्रमाणे तू पण आपल्या मित्राच्या कार्यासाठी त्वरा करावी.

विदूषक—हें काम मी स्वीकारतो. परंतु मेघांच्या रांगेने आवडलेल्या चंद्रिकेसारखी असणारी ही मालविका दर्शन घडवून देण्यासाठी घुसण्यावर अवलंबून आहे. आपण पण मांसखंडांच्या इच्छेने कत्तलखान्यामोवती फिरत घालण्याच्या त्रिण्या पत्राप्रमाणे आर्हात. मला मात्र विशेष अघोर न होता आपली कार्यसिद्धि करण्यास आवडेल.

राजा—मित्रा, मी अनालुर कसा राहू शकेन ?

अंतःपुरांतील स्त्रियांच्या संबंधापासून माझे मन पार उडून ती सुंदर स्त्री माझ्या स्नेहसर्वस्वाचे एकमेव उद्दिष्ट झाली आहे. (१४)

(सर्व जातात)

— दुसरा अंक समाप्त —

तिसरा अंक

(नंतर परिव्राजिकेची दासी प्रवेश करते)

दासी—भेट देण्यासाठी महालुंग फळ घेऊन ये. अशी मला भगवतीची आज्ञा आहे. त्याप्रमाणे मी प्रमदवन बागेची रक्षिका मधुकरिका हिचा शोध करत. (जरा इकडे तिकडे फिरून व पाहून) ही मधुकरिका तर सौवर्ण अशोक वृक्षाकडे पहात उभी आहे. मी जाता तिच्याजवळ जाते.

(नंतर उद्यानपालिका प्रवेश करते)

पहिली—(जवळ जाऊन) अग मधुकरिके, तुझे बागेचे काम ठीक चालले आहे ना ?
दुसरी—अव्या, तू समाहितिका ! गडे, तुझे स्वागत असो.

समाहितिका-गडे, भगवतीची अशी आज्ञा आहे, "राणीसाहेबांना रिक्त हस्तानें भेट देणे. तेव्हां महादुर्ग फळांनीं मी तिची सेवा करूं इच्छितें."

मधु०-महादुर्ग तर हाताजवळ आहे. पण काय म, आपापसांत भांडणाऱ्या दोन नाटकाचार्यांचि प्रयोग पाहून भगवतीनें कोणाची बरं स्तुति केली ?

समा०-दोघेहि विद्येत व प्रयोगांत निष्णात आहेत. परंतु त्यांच्या शिष्यांच्या गुण-विशेषांमुळे गणदासालाच उच्च पदावर ठेवले गेलें.

मधु०-पण ऐकण्यांत येणारा मालविकेतंबंधींचा अपवाद आहे तरी काय ?

समा०-राजा सरोसरच तिच्यावर फार अनुरक्त झाला आहे. धारिणी राणी-साहेबांचा मान राखण्यासाठीच त्यांनीं अधिकार चालविला नाही. अलीकडे मालविकामुढां म्हाज झालेल्या व टाकून दिलेल्या मालती फुलांच्या माळेसारखी क्षीण दिसते. यापेक्षा अधिक मला ठाऊक नाही. मला जाऊं दे बरें !

मधु०-कांदीला लागलेलें हे बीजपूरक घे.

समा०-(तें घेत आहे असा हावभाव करून) गडे, तुला मुढां सन्त लोकांच्या सेवेचें याहूनहि महार्ह फळ प्राप्त होईल ! (जाण्यास निघते)

मधु०-गडे, आपण बरोबरच जाऊं या. मलाहि या सौवर्ण अशोकाला फुलें येण्यास वेळ लागला आहे-म्हणून त्याच्या डोहाळ्याबद्दल राणीसाहेबांना विनंति करणें आहे.

समा०-होय, हें ठीक आहे. हा-तर तुला अधिकारच आहे.

(दोघी जातात)

प्रवेश संपतो.

(नंतर कामानें पीडित झालेला राजा व विद्रुपक प्रवेश करतात.)

राजा-(स्वतःकडे पाहून)

प्रियेचें आलिंगनमुक्त प्राप्त न झाल्यामुळे सरीर कुस होणें ठीक आहे. तसेंच ती क्षणभरमुढां दृष्टीस न पडल्यानें डोळे अश्रूंनीं भरलेहि योग्यच आहे. परंतु हे हृदया, तुला त्या सारंगाचीच केव्हांच विरह होत नाही. तर मग, तुझ्या ठिकाणीं असा परमानंद संलग्न झाला असतांना तूं यातना का सहन करतोस ? (१)

विद्रु०-असा धीर सोडून खेद करणें पुरे ! मालविकेची प्रियसखी बकुलाबलिका मला भेटली होती व तिला मी आपण सांगितलेला निरोप ऐकविला.

राजा-तेव्हां ती काय म्हणाली ?

विद्रुपक-महाराजांना कळव कीं, "या कामगिरीच्या द्वारे माझ्यावर कृपाच झाली आहे. परंतु ज्याप्रमाणें नाग निधीवर पहारा ठेवतो त्याप्रमाणें राणीसाहेब त्या

विचाऱ्या मालविकेला विशेष खबरदारीनें जपत असल्यानें ती सहज सुखानें मिळणार नाहीं. तरी पण हा संगम घडवून आणण्याचा मी प्रयत्न करीन."

राजा—हे भगवान् मदना, अनेक प्रतिबंध असूनमुद्धा विषय वासनेला प्रेरणा दिलीस, तर मग तूं अशा तऱ्हेनें ज्याला कालांतर सोखेगासं झालें आहे अशा या माणसावर प्रहार कां करतोस ?

(आश्चर्यानें)

हे मग्मया, हे असें हृदयाला पीडा देणारें दुःख कोणीकडे, आणि तें तुझें विषवसनीय आयुध कोणीकडे ? मृदु असूनहि अत्यंत तीक्ष्ण म्हटलें जातें तें तुझ्याच ठायीं दृष्टीस पडतें. (२)

विदूषक—इच्छित गोष्ट साधण्यासाठीं मी उपाय योजिला आहे असें म्हटलें ना ? तेव्हां आपण स्वस्थ रहा !

राजा—माझे मन कर्तव्यपराङ्मुख झाल्यानें आतां हा राहिलेला दिवस कसा वरं चालवूं ?

विदूषक—आजच इरावती राणीनें वसंतवृत्त्या आगमनाचें पहिलें चिन्ह दर्शविणारीं तांबडीं अशोकाचीं फुलें नजराणा पाठवून नुकत्याच सुरू होणाऱ्या वसंतोत्सवाच्या निमित्तानें आपल्याला निपुणिकेकडून विनंति केली आहे कीं 'मी माझ्या पतीच्या सान्निध्यांत हिंदोलभावर झोका घेऊं इच्छितें.' आपण पण तिला तसें वचन दिलें आहे. तेव्हां आपण प्रमदवनाकडे जाऊं या.

राजा—हे शक्यच नाहीं.

विदू०—कां वरं ?

राजा—मित्रा, स्त्रिया जात्याच हुषार असतात. माझे मन कुसरीकडे गुंतल्यानें मी तिला बरबर लाडीगोडी दाखविण्याचा यत्न करीत असल्याचें तुझ्या मैत्रिणीच्या लक्षांत आल्यावाचून कसें राहील ? म्हणून मला असें वाटतें कीं,

(अशा तऱ्हेची) योग्य प्रार्थना नाकारणें बरें. कारण, नाकारण्यासाठीं पुष्कळ सबबी सांपडतात. परंतु मानिनी स्त्रियांच्या बाबतींत पूर्वपेशाहि अधिक पण प्रेमविरहित असलेले दाक्षिण्य दाखविणें, मात्र नको. (३)

विदू०—अन्तःपुरातील स्त्रियांसंबंधीं असणारें दाक्षिण्य असें एकाकी सोडून देणेंहि चांगलें नाहीं.

राजा—(विचार करून) तर मग मला प्रमदवनाचा मार्ग दाखव.

विदू०—इकडे, इकडे महाराज (दोघे चालूं लागतात)

विदू०—बाय्यानें हालत असलेल्या आपल्या पत्न्यवस्त्री बोटांनीच (खुणवून) हा वसंत ऋतु जणू काय आपल्याला प्रमदवनांत शिरण्याची त्वरा करीत आहे.

राजा—(स्वयंमुख मिळाल्याचा अभिनय करून) वसंत ऋतु खरोखरच उदात आहे. मित्रा, पहा तर खरं,

हा वसंत जणू काय मत्त कोकिलांच्या श्रवण मनोहर कृत्रितांच्या द्वारे मनबाळ-पणाने मला मी मदनबाधा कधी बरे सहन करतो असें विचारीत आहे व आम्र-वृक्षाच्या मोहोराच्या सुगंधाने भरलेला दक्षिणेकडला वारा त्याच्या रुपानेच आपल्या करतलाचा माझ्या शरीराला गोड स्पर्श करीत आहे. (४).

विदू०—मुखप्राप्तीसाठी प्रवेश करा.

(दोघे जण प्रवेश करतात.)

विदू०—मित्रा, लक्षपूर्वक पहा. ह्या ठिकाणी वसंतधीने जणू काय तुला भुलविण्यासाठी तरुण स्त्रियांच्या पोशाखाला लाजवील असे वसंतऋतूतील फुलांचे वस्त्रच धारण केले आहे.

राजा—मी तर खरंच आश्चर्याने पहात आहे.

तांबड्या अशोकाचे वैभव, विम्बफलाप्रमाणे असणाऱ्या अधराच्या तांबड्या रंगावर मात करीत आहे. कृष्ण, शुभ्र व तांबूस रंगाची कुरबक फुले (स्त्रियांच्या चेहऱ्यावरील) आलेख (पत्रावली रचना) मागे टाकीत आहेत. कपाळावरील मंडन रचनेला स्वतःवर चिकटून बसलेल्या भ्रमररूपी अंजनाने तिलकपुष्पांनी खाली पाहण्यास लावले आहे. अशा रीतीने स्त्रिया ज्या तऱ्हेने आपल्या चेहऱ्याचे प्रसाधन करतात त्यासंबंधी या माधवलक्ष्मीला जणू काय तुच्छताच वाटत आहे. (५)

(दोघेजण उद्यानवैभव पाहण्याचा आविर्भाव करतात.)

(नंतर आतुर झालेली मालविका प्रवेश करते.)

मालविका—ज्यांचे मन मला माहित नाही असा महाराजांची मी अभिलाषा करतं म्हणून मला स्वतःचीमुद्रा लाज वाटते. माझ्या प्रिय मैत्रिणींना तरी हे सर्व सांगण्याचे मला कसचे धैर्य होणार ? काहीच उपाय न सांपडल्याने ही असह्य वेदना मदन मला किती वेळ सोसविणार आहे हे मलाच कळत नाही. (काही पाउले पुढे जाऊन) मी चालले तरी कुठे ? (विचार करून) होय. राणीनेच मला आज्ञा केली आहे. " गौतमाच्या निष्काळजीपणामुळे सोंपाळं पावतून पडल्याने माझे पाय दुखत आहेत. तेव्हा तू जा व सोवर्ण अशोकाचे डोहाळे पुरे कर. जर त्याला पांच रात्रींच्या आत बहर आला तर मी (मध्येंच निश्वास टाकून)

तुला तुझ्या मनाजोगा प्रसाद देईन." म्हणूनच मी माझ्या कामाच्या ठिकाणी जाते. बकुलाबलिका चरणाळंकार हातांत घेऊन माझ्या पाठीमागून येईपर्यंत मी क्षणभर मोकळ्या मनाने विलाप करते. (संभावती फिरते)

विदूषक—(बघून) बाह्या रे बाह्या ! मद्यपान करून उद्विग्न झालेल्यापुढे मत्स्य-
शिकार साखर आलीच तर.

राजा—अरे ! तें कसें काय ?

विदूषक—ह्या ठिकाणीं जवळच विशेष पोशाख न केलेली जरा उद्विग्न व एकटी असलेली मालविका आहे.

राजा—(आनंदाने) काय ! मालविका !

विदू०—होय.

राजा—आतां जीव ठिकाणावर राहिल.

सारस पक्षाचा शब्द ऐकून पाण्याची इच्छा करणारा वाटसरू वृक्षासंभावती असलेली नदी जवळच आहे असें समजून आनंदित होतो त्याप्रमाणेच माझी प्रेयसी जवळच आहे असें तुझ्याकडून समजल्यामुळे माझ्या विव्द्वल मनाला समाधान झालें. (६)

पण ती कुठे आहे ?

विदू०—ती वृक्षांच्या रांगेमधून बाहेर येऊन एकडे येण्याकरितां वळत असतांना दिसत आहे.

राजा—(पाहून आनंदाने) मित्रा, तिला पाहिली. गोलाकार नितंबभागीं विशाल, कटिप्रदेशीं क्षीण, वक्षःस्थळांत उन्नत व नयनांची दीर्घता असें माझे जीवितच येत आहे (७) मित्रा, पूर्वपिशाचकारच सुंदर असें हिचे कपातर झाले आहे. कारण—

हिचे सुंदर गाल शरकांडासारखे शुभ्र आहेत व हिनें थोडेच अलंकार धारण केले आहेत, तरीसुद्धा अशा स्थितींत ती थोडी फुले असलेल्या व वसंतामुळे पिचळीं पाने असलेल्या कुंद लतेप्रमाणे शोभत आहे. (८)

विदूषक—आपल्याप्रमाणेच हिलाहि मदनबाधा झाली असावी.

राजा—(माझ्याचरील) स्नेहामुळेच असें दिसते.

मालविका—ज्यानें अजून पुष्परूपी वस्त्रे परिधान केलीं नाहीं व जो माझ्या मदन-
व्ययेनें अनुकरण करित आहे हाच तो सुकुमार व कोमल डोहाळ्यांची अपेक्षा करणारा अशोक वृक्ष होय. तेव्हां गर्द छायेमुळे थंड असलेल्या या दगडाच्या लादीवर बसून मी स्वतःचें मनोरंजन करते.

विदू०—आपण ऐकलं का ? बाईसाहेब म्हणात्या “मी कामातं झाली आहे.”

राजा—एवढाचकूनच तुझा तर्क बरोबर आहे असें मला वाटत नाहीं. कारण—

कुरबक पुष्परामानें सुगंधित व किसलयपुटांचा भेद करून त्यांतील जलकण धारण केल्यामुळे तुषारमुक्त असा हा मलयचात कारण नसताना मनामध्ये उत्कंठा निर्माण करतो. (९)

(मालविका खाली बसते)

राजा—मित्रा, या बाजूने ये. आपण केलीच्या मार्गे लपू या.

विदू०—राणी दराबती जवळच आली आहे असें मला दिसतें.

राजा—परंतु कमलिनी पाहिल्यावर हत्ती मगराची पर्वा करीत नाहीं. (अनिमेष दृष्टि देत उभा राहतो.)

मालविका—हे हृदया, हा व्यर्थ निराधार व अमर्बाद असा मनोरथ सोडून दे. कां बरें मला छळतोस ? (विदूषक राजाकडे बघतो).

राजा—प्रिये, प्रेमाचा विपर्यास तर पहां.

तूं तुझ्या उत्सुकतेचें कारण उघड करीत नाहींस. त्याचप्रमाणें अनुमानांत पण सत्यावस्तु स्वरूपाविषयी त्याचें तें एकच स्वरूप आहे असें विषय ग्रहण (विषयज्ञान) असत नाहीं. तथापि हे रम्भोर, हे सर्व विलाप मलाच उद्देशून आहेत असें मी स्वतःच मानतो. (१०).

विदू०—आतां आपले संशय दूर होतील. जिला आपला मदन संदेश सांगितलेला आहे ही ती बकुलावतिका एकांत स्थानीं आली आहे.

राजा—तिला माझ्या प्रार्थनेची आठवण राहिल काय ?

विदूषक—ही दासीची मुलगी आतां आपला महत्वाचा संदेश विसरेल का ? मीं तर नाहींच विसरणार.

(चरणाळंकार हातांत घेऊन प्रवेश करून)

बकुलावतिका—सखे, तूं सुधी आहेस का ?

मालविका—अग्या, बकुलावतिका तुझे स्वागत असो. गडे, खाली बस.

बकुला०—(बसून) गडे, आतां माग तुझ्यावर राणीसाहेबांनीं योग्य तें काम सोंपविलें आहे. तूं तुझा एक पाय पुढें कर म्हणजे मी ती लाक्षारसानें रंगवीन व त्यावर नूपुर घडवीन.

मालविका—(स्वतःशींच) हे हृदया, सुखाचें नांव सोडून दे. कारण हा मोठेपणा तुजकडे आलेला आहे. मी तरी स्वतःला मुक्त कधी करूं ? किंवा हेंच माझे मृत्युमंडन होईल.

बकुला०—तू कसला बरं विचार करतेस ? या सोवर्ण असोकाला फुलें यावीत या-
विषयी राणीसाहेब फारच उत्सुक आहेत.

राजा—ही सर्व तयारी असोकाच्या दोहदानिमित्त आहे. हें असें कसें ?

बिदू०—राणीसाहेब कारणाविना हिला अंतःपुरांतील पोशाकानें सजविणार नाहीत
हें तुला माहित माहीं काय ?

मालविका—गडे, ह्याची मला क्षमा कर (असें म्हणून पाय पुढें करते)

बकुला०—इदश ! तू तर माझें शरीर आहेस.

(चरणसंस्कार सुरू करण्याचा अभिनय करतो)

राजा—मित्रा, या माझ्या प्रियेच्या तळपायावर काढलेली रंगाची आदरेखा तर पहा.
ती जणू काये शंकरानें जाळलेल्या मंदन वृक्षाच्या नवीनच फुटलेल्या कोमल
पल्लवासारखी आहे. (११)

बिदू०—खरोखरच बाईसाहेबांनी तिच्या पायांना अनुरूप असेंच काम तिच्यावर
सोंपविलें आहे.

राजा—अगदी योग्य बोललास.

नव किसल्याप्रमाणें तांबूस व नख कांतीनें विशेष शोभणाऱ्या पायाच्या
पुढच्या भागानें ही बाला दोहदापेक्षेनें न फुललेला वशोक किंवा ज्यानें नुकताच
प्रणयापराध केला आहे व आपलें मस्तक लवविलें आहे असा प्रियकर या दोघांनाच
लाय मारण्यास योग्य आहे. (१२)

बिदूचक—आपण पण अपराधी असल्यानें ह्या बाईसाहेब आपल्यावर पण प्रहार
करतील.

राजा—सिद्धिदर्शी ब्राह्मणाचे हे शब्द मी शिरसा मान्य करतो. (उन्माद आलेली
इरावती व दासी प्रवेश करतात.)

इरावती—अग निपुणिके, मी पुष्कळ वेळां असें ऐकिलें आहे कीं उन्माद हा खरोखरच
स्त्रियांचा विशेष अलंकार आहे. पण ही उक्ति खरी आहे कां ग ?

निपुणिका—प्रथम असा प्रवाद होता. आज मात्र तो खरा झाला आहे.

इरावती—हा तोंडपुजेपणा पुरे ! दोलागृहांत महाराज जगोदर गेले आहेत हें तुला
कसें समजलें ?

निपु०—बाईसाहेबांवरील अलंघित प्रेमावरून.

इरावती—ही सेवावृत्ति पुरे झाली. निःपक्षपातीपणें सांग.

निपु०—बसतांतील उपायनांकरितां अधाशी असलेल्या आर्य गौतमांनीं हें सांगितलें.

आतां बाईसाहेबांनीं घाई करावी.

इरा०—(त्या अवस्थेला योग्य असें समोवतीं चालून) दासी, माझ्या पतीच्या दर्शनासाठीं माझे हृदय उन्मादानें भारावलेल्या मला त्वरा करीत आहे. परंतु मार्गावर पाऊलच उचलत नाही.

निपु०—आपण तर आतां दोलामुहाजबळ आलों.

इरा०—अग निपुणिके, माझे पतिराज येथें तर दिसत नाहीत.

निपु०—बाईसाहेबांनीं अवलोकन करावें. महाराज घट्टें कुठेंतरी लपून राहिलेले असतील. आपणहि श्रियंमुलतेनें आश्चादितेच्या असोकाच्या कट्ट्यावर जाऊं. (इरावती त्याप्रमाणें करते)

निपु०—(भ्रमण करून व अवलोकन करून) राणीसाहेब, पहा तर खरं. आंभ्याचा मोहोर वेंचीत असतांना मृगळ्यांनीं आपल्या दोधांना डंसलें आहे.

इरावती—तें कसें काय ?

निपु०—या असोक वृक्षाच्या छायेत ही बकुलावलिका मालविकेच्या पायाला सजवीत आहे.

इरावती—(संशय आला आहे असा अभिनय करून) मालविकेस ही जागा योग्य नव्हे. या बाबतींत तुला काय वाटतें ?

निपु०—सोंपाळधावरून पडून पाय दुखत असल्यामुळे राणीसाहेबांनीं असोकाच्या दोहवपुर्तीसाठीं या अधिकारावर मालविकेची योजना केली असावी असें मला वाटतें. नाहीतर राणीसाहेब दासीला स्वतः मालव्याचा पैजणाचा ओढ मापरण्याची आज्ञा कशी देतील ?

इरावती—हा तिचा करोखरच मोठा सन्मान आहे.

निपु०—काय ? आपण पतिराजांना घोषत नाही का ?

इरा०—दासी, माझे पायच उचलत नाहीत. माझ्या मनांत कांहींतरी शंका येते. प्रथम शंकेचें निरसन झालें पाहिजे. (मालविकेला निरखून पाहून, स्वतःशीं) माझे अंतःकरण व्यग्र झालें आहे तें ठीकच आहे.

बकुला०—(पाय दाखवून) तुला ही चिन्तित रत्नाखना आवडली का ?

मालविका—ती (रचना) माझ्या स्वतःच्या पायावर असल्यानें त्याची स्तुति करण्याची मला लाज वाटते. मला हें सांग कीं तूं कोणाकडून ही प्रसाधनकला शिकलीस ?

बकुला०—या बाबतींत मी तर महाराजांची शिष्या आहे.

निपु०—तर मग आतां गुरुदक्षिणेची पाई करा.

मालविका—ही गोष्ट चांगली आहे कीं याचा तुला गर्व नाही.

बकुला०—त्या शिक्षणाला अनुरूप असे चरण मिळाल्यानें मी आज गर्विष्ठ होणार आहे. (स्वतःशीं) ओहो ! माझे दूतकार्य साध्य झालें. (रंगाकडे पाहून, उपड) गडे, तुझ्या एका पायावरील आलेख मी पूर्ण केला आहे. आतां त्यावर फक्त फुंकर घालावयाची आहे. अथवा ह्या ठिकाणीं बारा चांगला आहे.

राजा—मित्रा, पहा ! पहा !

ज्यावरील रंग ओला आहे अशा हिच्या पावाला फुंकरेनें बारा घालून सेवा करण्याची मला चांगली संधि मिळाली आहे. (११)

विदूषक—तुझा हा पश्चात्ताप कशाला ? आपल्याला क्रमाक्रमानें हेंहि भोगण्यास मिळेलच.

बकुला०—गडे, तुझा पाव तांबड्या कमळाप्रमाणें सुंदर दिसत आहे. तुला सर्व प्रकारें महाराजांच्या मांडीवर समाधान लाभो !

(इरावती निपुणिकेच्या वेहऱ्याकडे पाहते.)

राजा—हा तर मला आशीर्वाद आहे.

मालविका—सखि, जें बोलूं नये तें तूं बोललीस.

बकुला०—जें बोलावयाचें तेंच मी बोललें.

मालविका—तूं खरंच माझी प्रिय मैत्रीण आहेस.

बकुला०—मीच एकटी नव्हे.

मालविका—तर मग कुसरे कोण आहे ?

बकुला०—जे गुणांचें कौतुक करतात ते महाराजमुखा !

मालविका—तूं खोटें बोलतेस. ही गोष्ट तर माझ्यांत नाही.

बकुला०—तुझ्यांत नाही हें खरें आहे. महाराजांच्या फिकट व क्षीण पण सुंदर असणाऱ्या अवयवांवरून हें दिसून येतें.

निपु०—हृषा नीच (दासीचें) उत्तर अगोदर विचार करून दिल्यासारखें वाटत आहे.

बकुला०—'प्रेमाची परीक्षा प्रेमानेंच करावी' हें सज्जनांचें वचन प्रमाण समज.

मालविका—तूं आपल्या मनाप्रमाणें कां बडबडत आहेस ?

बकुला०—छे: छे: ! प्रेमानें मनु असलेले हे महाराजांचे शब्दच माझ्यांत प्रतिबिंबित झाले आहेत.

मालविका—सखे, राणीसाहेबांसंबंधी विचार आल्यामुळें माझ्या हृदयाला विश्वास वाटत नाही.

बकुला०—वेड्या मुली, भ्रमराच्या भीतीनें वसंतऋतूच्या आगमनाचें सर्वस्व असलेला आम्हाचा मोहोर कर्णालंकार म्हणून वापरूं नये काय ?

मालविका-अग खटपाळे, तर मग तूं मला अत्यंत सहाय्य करणारी हो.

बकुला०-जरी चुरगळली तरी सुगंधित असणारी अशी मी खरीच बकुलावलिका आहे.

राजा-बकुलावलिके, फारच चांगले काम केलेस. साबास !

हिच्या भाषणा जाणून ज्या संभाषणाचा प्रारंभ झाला आहे व ज्याने तिच्या निराकरणाचा योग्य उत्तर दिली आहेत. अशा संभाषणाच्या सहाय्याने (तिने) तिला आपल्या मनातील हेतूवर स्थापित केले आहे. कामी जनांचे प्राण दुतीच्या स्वाधीन असतात हे अगदी खरे आहे. (१४)

इरा०-बाही, पहा बरं ! बकुलावलिकेने मालविकेला या दिशेने पाऊल टाकावयास लाविले.

निपु०-बाईसाहेब ! निविकार माणसाच्या मनात पण असा उपदेश उत्सुकता निर्माण करील.

इरावती-माझ्या अन्तःकरणात भीति वाटत होती तें योग्यच आहे. मला वस्तुस्थिति कळल्यावरच (पुढे काय करावयाचें याचा) मी मंतर विचार करीन.

बकुला०-तुझ्या दुसऱ्या पायावरील सजावट पण पूर्ण झाली आहे. म्हणून मी आतां त्या दोहोंवर नूपुर चढविते (नूपुर चढवीत असल्याचा आविर्भाव करून) मैत्रिणी ऊठ; अशोकाला फुलें येण्याकरितां राणीसाहेबांच्या आज्ञेचें पालन कर. (दोघी उठतात.)

इरावती-तूं राणीसाहेबांची आज्ञा ऐकलीस काय ? तर मग ती आज्ञा अंगलांत आणा.

बकुला०-ज्याचें प्रेम (राग) विकसित झाले आहे व जो उपभोग घेण्यास समर्थ आहे असा तो तुझ्यापुढेंच दिसत आहे.

मालविका-(आनंदाने) कोण ? महाराज ?

बकुला०-(हंसून) छे ! महाराज नव्हे. हा अशोकाच्या फांदीवर लोंबत असणारा पल्लव गुच्छ आहे. कर्णभूषण म्हणून त्याचा उपयोग कर.

विदू०-आपण ऐकलंत का ?

राजा-मिना, प्रियकरांना एवढें पुरे आहे.

एक अनामुर तर दुसरा प्रेमानें उत्कण्ठित झालेला. अशा दोघांचा समागम झाला तरी मला त्यांत सुख वाटणार नाही. समान प्रीति असणाऱ्यांच्या आवर्तीत जरी त्यांची एकमेकांना प्राप्त करून घेण्यांत निराशा झाली तरी त्यांच्या शरीराचा नाश झालेला (त्यांना) परवडेल. (१५)

(कानांत जिनें पल्लवाचें कर्णभूषण घातलें आहे अशी मालविका सहज लीलेनें आपल्या पायांनें अशोकाला ताडून करते)-

राजा-मित्रा,

खाच्याकडून कर्णासाठी किंसाय घेऊन हिने त्याला चरणार्पण केले आहे. या दोघांतील समान विनिमयामुळे माझी फसवणूक झाली असें मला वाटते. (१६)

मालविका-मला तर आशा आहे की आपण केलेला सन्मान सफल होईल.

बकुला०-गडे, हा दोष तुझा नाही. असातऱ्हेचा चरण सत्कार मिळूनही जर अशोक वृक्ष फुलला नाही तर तोच गुणहीन होय.

राजा-हे अशोका, कृपा कटिभाग असणाऱ्या हृषा स्त्रीने कोंवळपा कमलाप्रमाणे कोमल व मधुर शब्द करणाऱ्या नूपुरांनी युक्त अशा चरणाने तुझा सन्मान केला असतांना, तू जर लीकरच फुलाने बहरला नाहीस तर प्रेमळ कामीजनांना साधारण असलेल्या अशा डोहाळघाची तू व्यर्थच आकांक्षा धरतोस ना ! (१७)

मित्रा, प्रथम बोलण्याची संधि साधून मी प्रवेश करू इच्छितों.

विष्णुक-ये. मी तिची घट्टा करीन.

(दोघे प्रवेश करतात.)

निपु०-बाईसाहेब, महाराज इकडेच येत आहेत.

इरा०-माझा हृदयाने हे तर प्रथमच ताडिले होते.

बिडू०-(जवळ जाऊन) बाईसाहेब, महाराजांचा प्रिय मित्र असणाऱ्या या अशोकाला डाव्या पायाने लाच मारणे अगदी योग्य आहे.

बोधी-(संभ्रमाने) अय्या ! महाराज !

बिडू०-बकुलाबलिके, तुला सर्व काही माहित असतां तू मैत्रीणीला अशा अविनयापासून का निवारले नाहीस ?

(आपण धाबरलो आहोंत असा मालविका अभिनय करते.)

निपु०-बाईसाहेब ! या आर्य गीतमाने काय चालविले आहे ते पहा.

इरावती-नाहीतर या मेल्याचा, ब्रह्मबंभूचा निर्बाह कसा चालणार ?

बकुला०-महाराज, राणीच्या आज्ञेने ही पालन करीत आहे. हृषा अतिक्रमांत ती दुसऱ्यावर अवलंबून आहे. महाराजांनी कृपा करावी.

(ती स्वतःसह तिच्याकडून नमस्कार करविते)

राजा-हे जर असे आहे तर तू अपराधी नाहीस. हे कल्याण, ऊठ. (तिला हाताने घेऊन उठवितो)

बिडू०-हे पण योग्यच आहे. या बाबतीत राणीचा मान राखला पाहिजे.

राजा-(हंसून)

हे मुन्बर मांडपा असणाऱ्या विलासिनी, या झाडाच्या कठीण खोडावर प्रहार

केल्यामुळें किसल्याप्रमाणें कोमल असणाऱ्या तुझ्या डाव्या पायाला कांहीं दुःख तर नाही झालें ! (१८)

(मालविका लाजल्याचा अभिनय करते)

इरावती-- (मत्सरानें) बाह्वा ! माझ्या पतिराजाचें हृदय जवळ जवळ लोण्यासारखें आहे.

मालविका--बकुलावलिके, ये. आशेप्रमाणें केल्याचें आपण राजीसहोबांना कळवूं या. बकुला०--तर मग तुला जाण्याची आज्ञा देण्यासंबंधी महाराजांना विनंति कर.

राजा--हे कल्याणि, तूं जाशील. प्रसंगानुरूप अशा माझ्या प्रार्थनेकडे प्रथम लक्ष दे.

बकुला०--सावधान चित्तानें लक्ष दे. महाराजांनी आज्ञा घावी.

राजा--फार काळपर्यंत ह्या जनानें पण मनःशांतिरूपी कलिका फुलविली नाही. तेव्हां तूंच तुझ्या अमृतमय स्पर्शानें ज्याला दुसऱ्या कथाचीहि आसक्ति नाही अशाचे डोहाळे पूर्ण कर.

इरावती--(एकदम पुढें जाऊन) पूर्ण कर. जरूर पूर्ण कर. सरंख अशोक फुलत आहे. झाला पुनः फुलें व फळें पण येतील.

(सर्वजण इरावतीला पाहून गोंधळतात)

राजा--अरे मित्रा ! आतां कांहीं उपाय आहे का ?

विदू०--काय असणार ? पळून जाणं बरं !

इरा०--बकुलावलिके, तूं चांगलीच सुरवात केलीस. मालविके, तूं पण माझ्या पतीची प्रार्थना सफल कर.

दोषी--बाईसाहेब, शांत व्हा ! महाराजांच्या प्रणयकूपेला आम्हीं कशा पात्र असणार ? (दोषी जातात.)

इरा०--अरेरे ! पुरुष मेले अविश्वसनीयच आहेत. फांसेपारध्याच्या गाण्यानें मोहित झालेल्या हरिणीप्रमाणें निष्कपटी असणाऱ्या मला आपलें वचन प्रमाण मानल्यामुळें हें माहीत नव्हतें.

विदूषक--(बाजूला) कांहींतरी उपाय शोधा आतां ! मुद्देमालासह पकडलेल्या चोराकडून असेंच म्हुटलें गेलें पाहिजे, कीं 'मी घर कसें फोडावयाचें तें शिकत आहे.'

राजा--हे सुन्दरि, मालविकेसंबंधी माझा कसलाच हेतु नाही. तूं उशीर केल्यामुळें मी स्वतःचें कसेंतरी मनोरंजन करीत होतो.

इरावती--

आपण तर विश्वास ठेवण्यास योग्यच ! महाराजांनीं मनोरंजनासाठीं अशी

वस्तु मिळवली असेल हें मला माहीत नव्हतें. नाहीतर अभागी असणारी अशी मी, असें केलें नसतें. (१९)

विदूषक—महाराजांच्या दाक्षिण्याबद्दल बाईसाहेबांनीं उग्ररोषानें बोलूं नये. राणी-साहेबांची दासी अकस्मात् दिसल्यावर तिच्याशीं संभाषण करणें हा जर अपराध असेल, तर मग आपणच या बाबतींत प्रमाण होय.

इरावती—खरोखर तें संभाषणच असूं दे ना! मी त्यासंबंधी काय म्हणून प्राग करून घ्यावा? (रागानें जाण्यास निघते)

राजा—(पाठोपाठ जाऊन), देवी प्रसन्न हो!

(कमरपट्टा पायांत अडकलेली इरावती चालते)

राजा—हे सुन्दरी, प्रियजनाची अशी उपेक्षा शोभत नाही.

इरावती—शठा, तुजें हृदय विस्वासाई नाही.

राजा—

हे माझ्या प्रिये, मी तुला परिचित असल्यानें शठ शब्दानें वशविण्यास माझ्याविषयीं तुला अनादर असो. पण हे चंडी, तुझ्या पायावर पडलेल्या मेखलेकडून तुझी याचना केली गेली असतां तूं अजून तो (तिरस्कार) सोडून देत नाहीस ना! (२०)

इरावती—ही दुष्ट सुडां तुजेंच अनुकरण करीत आहे. (मेखला घेऊन राजावर केंकण्याची इच्छा करते).

राजा—

ज्याप्रमाणें विष्णुमालेंनें युक्त मेघांची रांग बिध्प पर्वतावर रागानें जलवृष्टि-रूपी प्रहार करण्यास उद्युक्त होते त्याप्रमाणें अश्रुधारायुक्त संतप्त झालेली ही मोठया रागानें गोल नितम्बापासून निष्काळजीपणानें गळलेल्या सुवर्णमेखलेच्या दोरीनें माझ्यावर प्रहार करण्यास सिद्ध झाली आहे. (२१)

इरावती—मला पुन्हां कां विडवतां? (मेखला असलेला हात खालीं करते)

राजा—

हे कुरळे केस असणाऱ्या प्रिये, माझ्यासारख्या अपराध्यावर लादलेली शिक्षा तूं रद्द कां करीत आहेस? तूं तुजें लावण्य खुलवितेस व येथें असणाऱ्या दासावर रागावतेस (२२) याला निश्चितच मान्यता आहे. (पायां पडतो)

इरावती—आपलें स्पर्शदोहद पुरविणारे हे काहीं मालविकेचे चरण नव्हेत! (बेटी-सह जाते.)

विदू०—उठा आतां! तुझ्यावर कृपा झाली.

राजा—(उठून व दारावतीला न पाहून) काय ! काय ! माझी प्रिया गेली ?

बिबूषक—मित्रा असल्या अविनयशील वर्तनाने ती असंतुष्ट झालेली गेली हे चांगले झाले. व्यक्तिकमाने (त्याच) राशीत परत येणाऱ्या मंगळाप्रमाणे ही परत येण्याच्या आत आपण जलदीने जाऊ या.

राजा—

अहो ! काय हे मदनाचे वैषम्य ! माझे मन प्रियेकडून आकर्षित झालेलं असलं तरी हिने माझ्या प्रणिपाताचा अनादर केला, ती सेवाच आहे असें मला वाटतं. अशा रीतीने रागावलेल्या प्रणयवतीची उपेक्षा होणे शक्य आहे. (२३)

(मित्रासह जातो)

— तिसरा अंक समाप्त —

चौथा अंक

(पर्युत्सुक झालेला राजा व द्वारपालिका प्रवेश करतात.)

राजा—(स्वतःशीच)

तिचा उल्लेख माझ्या कर्णपथांत येतांच प्रेमानुल्लेख मनोभव वृक्षाचे मूळचे रोविले गेले. ती दृष्टिपथांत आल्यावर त्याला अनुरागरूपी पल्लव फुटले, तिच्या हस्तस्पर्शानुल्लेख रोमांचाने व्यक्त झालेल्या कळघांनी ते जणू काय भरून गेले. असा हा कामवृक्ष कलांत झालेल्या मला फलाचा आस्वाद घेण्यास लावो. (उघड) मित्रा गीतमा. (१)

प्रतिहारी—महाराजांचा जय असो. गीतम जवळपास नाही.

राजा—(स्वतःशीच) असें होय ! मालविकेची बातमी आणण्यासाठीं मी त्याला पाठविले आहे.

(प्रवेश करून)

बिबू०—आपला जयजयकार असो.

राजा—जयसेने, धारिणी राणीसाहेब कुठे आहेत व तिचा पाय दुखावला नव्हा असल्याने ती कशी काय करमणूक करीत आहे हे पाहून ये.

प्रतिहारी—जशी महाराजांची आज्ञा. (जाते)

राजा—तुल्या त्या सलीचे काय वर्तमान आहे ?

बिदू०—मांजरानें पकडलेल्या कोकिलेसारखेंच.

राजा—(दुःखानें) तें कसें काय ?

बिदू०—त्या विचारीला पिंगळघा डोळघाच्या राणीने भूगर्भस्थ असलेल्या मोत्यवान् वस्तूच्या कोठारांत जणू काय मृत्यूच्या मुखांतच फेंकून दिलें आहे.

राजा—माझा तिच्याशीं संबंध आहे हें बहुधा जाणूनच ना !

बिदू०—तसेंच.

राजा—पण राणीला इतका राग आणविणारा माझ्याविरुद्ध आहे तरी कोण ?

बिदू०—महाराजांनीं ऐकावें. परित्राजिकेनें मला सांगितलें. कालच इरावती राणी-साहेब जिचा पाम अतिशय दुखत आहे अशा राणीकडे समाचारासाठीं आली होती.

राजा—मग पुढें काय झालें ?

बिदू०—तेव्हा राणीनें तिला विचारलें, “प्रियकराला पाहिलेंस का ?”

तिनें उत्तर दिलें, “वल्लभजनाचें सेवकाकडे स्थलांतर झालें आहे हें तुला ठाळक नसल्यानें तुझा हा उपचार अगदीं व्यर्थ आहे.”

राजा—असा हा संदर्भ उघड उल्लेख नसतानामुळां कुणालाहि मालविकेविषयीं संशयी करील.

बिदू०—पुनः पुनः आग्रह झाल्यामुळें तिच्याकडून राणीला आपल्या अविनयशील वतनाबद्दल सांगितलें गेलें.

राजा—अहो ! काय हा बाईसाहेबांचा दीर्घकाळ टिकणारा राग ! पुढें काय झालें तें मला सांग.

बिदू०—पुढें काय असणार ? ज्या ठिकाणीं सूर्यकिरण दिसत नाहीं अशा पातालांत दोन नागकन्यांप्रमाणें पायांत बेटघा असलेल्या मालविका व बकुलावलिचा पातालवास अनुभवीत आहेत.

राजा—अरेरे ! फारच वाईट झालें !

मधुर स्वर असलेली कोकिला व मोहोरलेल्या आभ्रवृक्षावर आसक्त होणारी भरभरी यांना प्रबल वावटळीसह असलेल्या अकालवृष्टीमुळें घरटघांत जाणें भाग पडलें आहे. (२)

ह्या बाबतींत काहीं उपाययोजना शक्य आहे काय ?

बिदू०—कसें शक्य असणार ? कारण निधीगृहांत काम करणाऱ्या माधविकेला राणीची अशी आज्ञा आहे कीं, माझी मोहर असलेली अंगठी पाहिल्याशिवा त्वा नीच मालविकेला व बकुलावलिकेला सोडूं नये.

राजा—(निश्वास टाकून त्याला ओढून) मित्रा, आतां काय बरें करावें ?

विदू०—(विचार करून) या बाबतींत एक उपाय आहे.

राजा—तो काय आहे ?

विदू०—(दृष्टिक्षेप करून.) कोणीतरी आडून ऐकेल. मी तुझ्या कानांत सांगितों.
(कानांत) हें असें आहे. (सांगतो).

राजा—(आनंदानें) तूं चांगलाच विचार केलास. सिद्धीसाठीं त्याचा उपयोग करा.

(प्रवेश करून)

प्रतीहारी—महाराज, राणीसाहेब हवेच्या जागीं शय्येवर बसल्या आहेत व तिच्या पायाला रत्नचंदनाचा लेप लावलेला असून दासीनें त्यांना हातांनीं आधार दिला आहे, अशी राणी भगवतीनें सांगितलेल्या गोष्टीनें मनोरंजन करीत आहे.

राजा—प्रवेश करण्यास आपल्याला हीच योग्य वेळ आहे.

विदू०—तर मग महाराजांनीं जावें. मी सुद्धा राणीसाहेबांच्या दर्शनासाठीं हातांत कांहींतरी घेऊन येतों.

राजा—जयसेनेला कळवून जा.

विदू०—बरें आहे. (कानांत), बाई, हें असें आहे. (कुजबुजतो व जातो)

राजा—जयसेने, प्रवातशय्येचा मार्ग दाखव.

प्रतीहारी—इकडे—इकडे, महाराज.

(नंतर शय्येवर असलेली राणी, परित्राजिका व आपापल्या अधिकाराप्रमाणें सेवक प्रवेश करतात.)

राणी—भगवति, कपेचा विषय फारच मनोहर आहे. पुढें काय झालें ?

परित्राजिका—(दृष्टिक्षेप करून) राणीसाहेब, यापुढील भाग मी पुनः केव्हांतरी सांगेन. विदिसेचे महाराज आले आहेत.

राणी—अव्या ! महाराज ! (उठण्याची इच्छा करते.)

राजा—हा क्लेशदायक उपचार पुरे बरं !

हे मधुरभाषिणि, सुवर्णाच्या पलंगावर ठेवलेल्या चरणाला अनुचित असा नूपुर विरह झाल्यामुळें व तो दुखावल्यामुळें त्याला व मला पण तूं त्रास देऊ नकोस. (३)

बारिणी—महाराजांचा जय असो !

परित्राजिका—महाराजांचा जय होवो.

राजा—(परित्राजिकेला नमस्कार करून बसतो.) देवि, आतां दुःख सोसवतें का ?

बारिणी-धोबीही सुधारणा आहे.

(संतर विदूषक यज्ञोपवीतानें आंगठा बांधून धावण्या स्थितीत प्रवेश करतो.)

विदू०-महाराज, रक्षण करा. रक्षण करा ! मला साप चावला आहे !! (सर्व दुःखी होतात.)

राजा-अरेरे ! फारच वाईट झालें. तू कुठें भटकत होतास ?

विदू०-राणीसाहेबांना भेटण्याची इच्छा असल्यामुळें मी प्रमदवनांत रीत म्हणून फुलें गोळा करण्यास गेलों होतो.

राणी-हाय, हाय ! विःकार असो ! ब्राह्मणाचें जीवित संकटांत पडण्यास मीच कारण व्हावें ना !

विदू०-तेणें अघोकाच्या फुलांच्या गुच्छाकरितां असा उजवा हात पुढें केला तोंच डोलींतून बाहेर येऊन सर्परूपी मृत्युदेवानें मला दंश केला. ह्या ठिकाणीं हे दोन दांतांचे वण आहेत. (ते दाखवितो)

परिवाजिका-तेव्हां दंश झालेला भाग कापून काढावा असा ऐकण्यांत आलेला पहिला उपचार आहे; तोच करण्यांत यावा.

सर्पदंश झाल्याबरोबरच दंश झालेल्या भागाचा छेद किंवा दाह किंवा ज्वर-मॅतून रक्त घालविणें असे हे प्राण वांचविण्याचे उपाय आहेत. (४)

राजा-सद्यःस्थितींत विषवैद्याचें काम आहे. जयसेने, ध्रुवसिद्धीला ताबडतोब बोलवण्यांत यावें.

प्रतीहारी-जशी महाराजांची आज्ञा. (जाते)

विदूषक-हाय ! हाय ! मला तर पापी मृत्युने घेरलें आहे.

राजा-भिऊं नकोस. कदाचित् हा दंश निविषही असेल.

विदू०-भिऊं नको कसा ? माझें शरीर घरघर कांपत आहे.

(विषाचा जलदी परिणाम झाला आहे असा अभिनय करतो.)

राणी-हाय ! हाय ! हा विकार अशुभ होत आहे. (हा दंश फारच घातक आहे.)

ह्या ब्राह्मणाला नीट सांभाळा.

(सेवक घांदलीने त्याला आधार देतात.)

विदू०-(राजाकडे पाहून) मित्रा, बालपणापासून मी तुझा मित्र आहे हें मनांत ठेवून माझ्या पुत्रहीन अशा आईच्या उदरनिर्वाहाकडे व रक्षणसाठीं लक्ष दे.

राजा-धावकं नकोस, थांत रहा. विषवैद्य तुला लवकरच बरा करीव.

(प्रवेश करून)

जयसेना-महाराज, थ्याला आज्ञा केली आहे अशा ध्रुवसिद्धीनें अशी विनंति केली कीं, 'गौतमालाच इकडे आणण्यांत यावें.'

राजा-असें असेल तर त्याला वर्षवराचा (कलीबाचा) आधार देऊन त्याच्याकडे घेऊन जा.

जय०-ठीक आहे.

विदू०-(राणीकडे पाहून) राणीसाहेब, मी जिवंत असेन वा नसेन; महाराजांशी सेवा करतांना जर मी आपले अपराध केले असतील तर मला क्षमा करावी. राणी-दीर्घाम् हो !

(विदूषक व प्रतीहारी जातात.)

राजा-हा विचारा जात्याच भिन्ना आहे. पयार्य नांव असलेल्या ध्रुवसिद्धीच्या पशा-विषयीं याला खात्री नाही.

(प्रवेश करून)

जयसेना-महाराजांचा जय असो. ध्रुवसिद्धीनें विनंति केली आहे कीं-" या उद-कुम्भविधीमध्ये सर्पमुद्रा असलेलें असें काहींतरी योजिलें पाहिजे. म्हणून त्याचा शोध करण्यांत यावा."

राणी-ही सर्पमुद्रा असलेली अंगठी आहे. नंतर माझ्या हातांत आणून दे. (ती देते)
(प्रतीहारी ती घेते व जाण्यास निघते)

राजा-जयसेने, कार्यसिद्धीनंतर लवकरच बातमी आण.

प्रतीहारी-जशी महाराजांची आज्ञा.

परिषाजिका-माझ्या मनाला वाटतें कीं गौतम विषमुक्त झाला असावा.

राजा-हें असेंच होवो !

(प्रवेश करून)

जयसेना-महाराजांचा जय असो. गौतमाचा विषवेग दूर होऊन तो थोड्या वेळांतच निरोगी झाला.

राणी-मी दोषमुक्त झालें हें चांगलेंच होय.

प्रतीहारी-ह्या वाहतक अमात्यांनीं विनंति केली आहे कीं " पुष्कळशीं राजकार्ये विचारावयाची आहेत. म्हणून माझी इच्छा आहे कीं महाराजांनीं दर्शन देण्याची कृपा करावी."

राणी-राजकार्यसिद्धीकरितां माझ्या पतिराजांनीं जावें.

राजा-हा प्रदेश सूर्यकिरणानें तप्त झाला आहे. या रोगाला शीतोपचार (श्लाघनीय) निर्दोष आहे. तेव्हां शय्या दुसऱ्या जागी नेण्यांत यावी.

राणी-मुलींनो ! महाराजांची आज्ञा अंमलांत आणा.

परिजन-ठीक आहे.

(राणी, परिव्राजिका, दोन सेवक जातात)

राजा-जयसेने, गुप्त मागनिं तूं मला प्रमदवनाकडे ने.

प्रतीहारी-इकडे, इकडे महाराज.

राजा-जयसेने, खरोखरच गीतमानें आपलें काम पूर्ण केलेलें असलें पाहिजे.

प्रतीहारी-होय.

राजा-

इच्छिलेली वस्तु प्राप्त करून घेण्यासाठीं योजलेला उपाय निश्चित यशस्वी होणार हें माहीत असूनहि यशाविषयीं संदिग्ध असलेलें माझें भिन्न मन साक्षात् झालें आहे. (५)

(प्रवेश करून)

बिदूपक-महाराजांचा जय होवो ! आपली मंगल कार्यें सिद्ध झाली आहेत.

राजा-जयसेने, तूं पण आपल्या कामावर जा.

प्रतीहारी-जशी महाराजांची आज्ञा. (जाते)

राजा-मित्रा, माधविका क्षुद्र आहे. तिनें भीतीनें कांहींच कसें विचारलें नाही ?

बिदू०-राणीची मुद्रा असलेली अंगठी पाहून ती कसें बरें विचारील ?

राजा-मी अंगठीविषयीं बोलत नाहीं. " कोणत्या निमित्तानें बद्ध केलेल्या या दोघींना सोडलें ? रागीचे इतर नोकर सोडून तुलाच कां म्हणून या कामगिरीवर पाठविलें ? " अशा तऱ्हेचे प्रश्न तिनें विचारानेच हवे होते.

बिदू०-मला तिनें विचारलें. मी आपला मंद असलों तरी त्यावेळीं माझी बुद्धि तीक्ष्ण झाली.

राजा-कथन कर.

बिदू०-मी तिला म्हणालों, " ज्योतिषांनीं महाराजांना सांगितलें कीं आपले प्रहकारच प्रतिकूल आहेत म्हणून सर्व कंठांची मुक्तता व्हावी. "

राजा-(आनंदानें) मग पुढें.

बिदू०-तें ऐकून, " इरावती देवीच्या भावनांचें परिपालन म्हणून राजानेंच यांची सुटका करविली असें दाखविण्याकरितां राणीकडून माझीच नेमणूक झाली. " नंतर तिनें " ठीक आहे " असें म्हणून आपली इच्छा पूर्ण केली.

राजा-(बिदूपकाला आलिंगन देऊन) मित्रा, मी तुला प्रिय आहे.

मित्रांनी इच्छिलेल्या वस्तूची प्राप्ति केवळ बुद्धीच्याच गुणाने होते असे नाही तर कार्यसिद्धीचा सूक्ष्म मार्ग स्नेहाने देखील सापडतो. (६)

विठ्ठल०-आपण आतां घाई करा. मालविकेला मैत्रिणीसह समुद्रगृहांत ठेवून मी आपल्याला भेटण्यासाठीं आलों.

राजा-मी तिचें स्वागत करतो. पुढें जा.

विठ्ठल०-आपण या. (चालून) हें समुद्रगृह आहे.

राजा-(संशयित होऊन) मित्रा, तुझ्या इरावती मैत्रिणीची दासी चंद्रिका हातानें फुलें गोळा करीत इकडेच जवळ येत आहे. तूं या बाजूनें ये. आपण या भिंतीच्या मार्गे लपूं या.

विठ्ठल०-अहो ! चोरांनीं व प्रियकरांनीं चंद्रिकेला टाळली पाहिजे. (दोघेजण सांगितल्याप्रमाणें करतात)

राजा-गौतमा, तुमी मैत्रीण माझी कशी वाट पहात आहे ? ये. खिडकीचा आश्रय घेऊन आपण तिला पाहूं या.

विठ्ठल०-ठीक आहे.

(दोघेजण पहात उभे राहतात).

(नंतर मालविका व बकुलावतिका प्रवेश करतात).

बकुला०-सखे, पतीला बंदन कर.

राजा-मला वाटतें कीं ती माझी प्रतिमा दाखवत आहे.

मालविका-(आनंदानें) नमस्कार असो. (द्वाराकडे पाहून. दुःखानें) गडे, तूं मला फतवत आहेस.

राजा-मित्रा, हिच्या हयं व खेदामुळें मी संतुष्ट झालों आहे.

सूर्योदय व सूर्यास्त यावेळीं पांढऱ्या कमळाच्या ज्या अवस्था होतात, त्याच समान दोन अवस्था ह्या सुपुलीच्या चेहऱ्यावर अणांतच व्यक्त होत आहेत. (७).

बकुला०-चित्रांत काडलेले हे महाराज आहेत.

बोधी-(बंदन करून). महाराजांचा जय असो.

मालविका-गडे, ज्यावेळीं मी महाराजांसमोर उभीं होतें, त्यावेळीं मी आजच्या इतकी त्यांच्या सौंदर्यदर्शनानें संतुष्ट झालें नाहीं. चित्रांत काडलेल्या महाराजांकडे मला दक्षतेनें पाहतां येतें.

विठ्ठल०-आपण ऐकलंत का ? तिचें असें मत आहे कीं जितक्या प्रमाणांत तुम्हांला चित्रांत पाहिलें आहे तितकें सुद्धां तुम्हांला प्रत्यक्ष पाहिलें नाहीं. पेटोंत रत्नांचा खजिना असावा तद्वतच आपण यावनाचा व्यर्थ गर्व करता.

राजा-मित्रा, स्त्रियांजवळ कुतूहल असलें तरी त्या निसर्गतःच लाजाळू असतात.

त्यांना प्रथमच भेटलेल्यांचें सौंदर्य संपूर्णपणें म्याहळून पाहण्याची इच्छा असते. परंतु दीर्घनेत्र असलेल्यांची दृष्टि त्यांच्या प्रियकरांवर पूर्णत्वानें पडत नाही (८) माल०-गडे, चेहेरा मागें बळवून महाराज जिच्याकडे स्निग्ध दृष्टीनें टक लावून पहात आहेत ती कोण आहे?

बकुला०-स्यांच्या बाजूला ही इरावती आहे.

मालविका-सखे, सर्व राष्ट्रांना टाकून देऊन या एकटीच्याच चेहऱ्याकडे त्यांनीं आपली अनिमेष दृष्टि केन्द्रित केल्यामुळें मला महाराज अविनयशील वाटतात.

बकुला०-(स्वतःशीं) चित्रांत काढलेल्या महाराजांना सत्य मानल्यामुळें हिला मत्सर वाटत आहे. बरें असो मी तिची जरा चेष्टा करतें. (उघड) मैत्रिणी ती महाराजांची आवडती आहे.

मालविका-तर मग मी स्वतःच त्रास कां करून घेऊं ?

(मत्सरानें मागें फिरते)

राजा-मित्रा, पहा.

मत्सरानें चेहेरा मागें फिरवल्यावर भ्रुकुटियुक्तेमुळें कपाळावरील तिलक भन्न झाला आहे व झालेला ओठ स्फुरत आहे. म्हणूनच ती प्रियकराच्या अपराधा-मुळें झालेल्या रागाच्या भरांत शिष्यांनीं शिकवलेल्या मोहक अभिनयाचें जणू काय प्रत्यक्षिकच दाखवीत आहे. (९)

विदू०-तिला प्रसन्न करण्यास आतां तयार हो.

मालविका-आर्यं गीतममुद्यां येथें सेवा करीत आहे.

(दुसऱ्या जागीं तोंड करून उभी राहूं इच्छिते.)

बकुला०-(मालविकेला पांबवून) तूं सरोवरच रागावली आहेस !

मालविका-जर तुला असें वाटत असेल कीं मी एकटीच फार वेळ रागावलेली आहे तर हा राग निघून नेसा.

राजा-(अवल-आळख)

हे कमलाक्षि, चित्रांत दाखवलेल्या कृतीबद्दल तूं कशी माझ्यावर कां रुष्ट झाली आहेस ? हा मी तुला वास कीं जो दुसऱ्या कोणालाहि असाधारण आहे असा साक्षात् येथें आहे. (१०)

बकुला०-महाराजांचा जय असो.

मालविका-(स्वतःशीं) चित्रांत काढलेल्या महाराजांविषयीं मी मत्सरी झालें हें कसें काय ?

(ती लाजलेल्या चेहऱ्यानें हात जोडते)

(राजा मगनामुळें उद्दिग्ध झाल्याचा अभिनय करतो.)

विदू०—आपण असे उदासीन का ?

राजा—तुझ्या मैत्रिणीच्या अविश्वासानुळे.

विदू०—तिच्यावर आपला इतका अविश्वास !

राजा—ऐक.

तुझी मैत्रीण स्वप्नामध्ये दृष्टिपथांत येतांच अनांतच अदृश्य होते व बाहूमध्ये सांपडली असतां एकदमच निसटते. तर मग हे मित्रा, मदनामुळे व्यचित झालेले माझे मन समागमाच्या वंचनेमुळे तिच्यावर विश्वास कसा ठेवील ? (११)

बकुला०—गडे, खरोखरच महाराजांची रूप वेळां फसवणूक झाली आहे. आतां तरी तूं विश्वासाहं हो.

मालविका—गडे, माझ्या सारख्या अभागीला स्वप्नांतील समागमसुद्धां मिळणें कठीण आहे.

बकुला०—महाराजांनीं हिला उत्तर द्यावें.

राजा—

उत्तर देऊन काय उपयोग ? मदनाच्या अग्नीसमक्ष सेवा करून घेण्यासाठीं नव्हे तर एकांतांतील सेवक-स्थूण मी स्वतःलाच हिला अर्पण केलें आहे (१२)

बकुला०—ही आमच्यावर कृपाच होय.

विदू०—(संभरमानें चालून) बकुलावलिके, हा हरिण या छोट्या अशोक वृक्षाची कांठळीं पानें चावीत आहे. ये, आपण त्याला हांकून देऊ.

बकुला०—ठीक आहे. (निघते)

राजा—मित्रा, तूं पण आमच्या रक्षणासाठीं सावध रहा.

विदू०—गौतमाला तशी सूचना देणें आवश्यक आहे का ?

बकुला०—(चालून) आर्य गौतम मी छायेंत उभी राहते. तुम्हीं दारावर राखण करा.

विदू०—हें योग्य आहे.

(बकुलावलिका जाते)

विदू०—मी या स्फटिकाच्या शिलाफलकाचा आश्रय घेतां. (स्याप्रमाणें केश्यावर)

—ओहो ! काय हा या उलूख शिलेचा सुखद स्पर्श ! (झोंपतो)

(मालविका उद्दिग्ध अवस्थेंत उभी राहते.)

राजा—

हे सुन्दरि, तुझ्या प्रेमाची फार काळपर्यंत आराधना करणाऱ्या माझ्याशीं होणाऱ्या संगमासंबंधीं तूं भीति सोडून दे. आम्हें वृक्षाची अवस्था धारण करणाऱ्या माझ्याशीं अतिमुक्त लतेप्रमाणें तूं वर्तन कर. (वाग) (१३)

मालविका—राणीच्या भीतीनें सी स्वतःचें प्रिय करण्यास असमर्थ आहे.

राजा—धन, तूं मिळें नकोस.

मालविका—(उपहासाने) राणीसाहेबांचें दर्शन होताच न मिनाच्या अशा माझ्या महाराजांचें सामर्थ्य मी पाहिलेले आहे.

राजा—

हे बिम्बफलाप्रमाणें अघर असणाऱ्या प्रिये, दाक्षिण्य हें तर प्रियकरांचें कुलप्रत आहे. (किंवा दाक्षिण्य हें बिबिक वंशजांचें कुलव्रत आहे.) म्हणूनच हे दीर्घाक्षि, माझे सर्व प्राण तूं मिळण्याच्या आशेवर अवलंबून आहेस. (१४)

तेव्हां कार काळपर्यंत तुझ्यावर अनुरक्त झालेल्या या पुरुषावर अनुग्रह कर. (तिला आलिंगन देत आहे असा अभिनय करतो.)

(मालविका तें टाळण्याचा आविर्भाव दाखविते.)

राजा—

(स्वतःशीं) तरुण स्त्रियांच्या मदन प्रांतांत होणाऱ्या क्रिया खरोखरच रमणीय असतात. कारण भीतीनें धरकापणारी ही ज्याचीं बोटें मेखलाच्या हालचालींत उचलत झालीं आहेत अशा हाताला अडथळे करते. बळानेंच आलिंगन देत असतांना ती स्तनांना आच्छादन म्हणून आपल्या हातांचा उपयोग करते. हिचा सुंदर पद्मयुक्त नेत्र असलेला चेहरा चुंबनासाठीं वर उचलला तर ती तो बाजूला वळविते. अशा या कपटाखालीं सुद्धां ती मला माझ्या इच्छापूर्तीचें सुख मिळवून देते. (१५)

(नंतर इरावती व निपुणिका प्रवेश करतात.)

इरावती—अग निपुणिके, आर्यं गौतम समुद्रगृहाच्या देवडीवर मिजलेला पाहिला, अर्धें तुला चंद्रिकेकडून खरंच कां माहित करून देण्यांत आलें ?

निपुणिका—मी राणीसाहेबांना खोटं कशी सांगेन ?

इरावती—तर मग आपण संकटांतून मुक्त झालेल्या महाराजांच्या प्रिय मित्राला विचारण्यासाठीं जाऊं, व.....

निपुणिका—बाईसाहेबांच्या बोलण्यांत कांहीतरी राहून गेलें आहे.

इरावती—व चित्रांत काढलेल्या महाराजांना प्रसन्न करण्यासाठीं.

निपुणिका—तर मग खुद्द महाराजांनाच कां प्रसन्न करीत नाहीं ?

इरावती—मूर्ख मुली, माझ्या यजमानांचें हृदय दुसरीकडे पालटल्यानें ते चित्रांत काढल्याप्रमाणेंच आहेत. उपचाराचा अतिक्रम झाल्यानें हा उपक्रम केवळ त्यांचें प्रायश्चित्त म्हणून आहे.

निपु०—इकडे, इकडे, राणीसाहेब. (दोघी चालूं लागतात.)

(प्रवेश करून)

बेटी—राणीसाहेबांचा विजय असो ! राणीसाहेब म्हणतात, “ मत्सर व्यक्त करण्याकरितां मला ही वेळ नव्हे. केवळ तुला बहुमान वाढावा म्हणून मालविकेला

विष्या सजीसह बेड्या घालून बंदी केले आहे. महाराजांना अनुकूल असे काही-
ठरी करण्यासाठी तू मला जर परवानगी दिलीस तर तेंहि मी करीन तुझी काम
इच्छा आहे ती मला सांग."

इरावती—नागरिके, राणीला कळव. "वाईसाहेबांना आज्ञा करण्यास आम्ही कोण
आहो? परिजनांना कारावासांत टाकल्यामुळे माझ्यावर कृपा झाली आहे. मुसऱ्या
कोणाच्या अनुग्रहाने ह्या जनाची वृद्धि होईल?"

जेटी—ठीक आहे. (जाते)

निपुणिका—(घालून व पाहून) बाईसाहेब, हा जायें गीतम समुद्रगुहाच्या दाराशी
बाजारांतील बेलप्रमाणे बसल्या बसत्याच शोपीं मेला आहे.

इरावती—काय हें दुर्दैव ! विषाचा परिणाम अजून तर राहिलेला नसेल ना !

निपुणिका—ह्याची मुद्रा तर प्रसन्न दिसते. शिवाय ध्रुवसिद्धीकडून त्याच्यावर
उपचार करण्यांत आले आहेत. म्हणून त्याच्या बाबतींत वाईट होण्याची भीति
नाहीं.

विदू०—(स्वप्नांत बरळतो) मालविका बाईसाहेब—

निपु०—बाईसाहेबांनी ऐकलें का ? हा दुष्ट व लबाढ असणारा स्वतःच कोणावर
आपक होईल ? मंगल मंत्रांचें पठण करून दकडूनच मिळवलेल्या मोदकांनीं
नेहमीं पोट भरून घेऊन हा जातां स्वप्नांत मालविकेला हांक मारीत आहे.

विदू०—इरावतीला माघें टाका.

निपु०—हें एक मोठें संकटच आहे. खांब्याच्या पाठीमागें लपून सर्पप्रमाणें बस
लेल्या या काठीनें सापांना भिणाऱ्या ह्या दुष्ट ब्राह्मणाला भिववितें.

इरावती—ह्या कुतप्नाला असाच उपद्रव योग्य आहे.

(निपुणिका लांकडाची काठी विद्रुपकावर फेंकते)

विदू०—(एकदम जागा होऊन) अरेरे ! अरेरे ! हे मित्रा, माझ्यावर साप पडला
आहे.

राजा—(एकदम जवळ जाऊन) मित्रा, भिऊं नकोस, भिऊं नकोस.

मालविका—(पाठोपाठ जाऊन) महाराज, आपण एकदम पुढें जाऊं नका. तो सापा-
विषयीं बोलत आहे.

इरावती—हाय ! हाय ! भिःकार असो ! महाराज तर दकडेंच धांवत आहेत.

विदू०—(मोठ्यानें हंसून) काय ! ही लांकडाची काठीच तर ! मला वाटलें की
केतकीलतेच्या काट्यांनीं सर्पप्रमाणें जो दंश करून घेतला तोच माझ्या बाबतींत
सरा ठरला असावा.

[अपटीओपानें (पडदा घटकून) प्रवेश करून]

बकुला०—महाराजांनीं प्रवेश करूं नये. वक्रगति असलेलें हें सर्पासारखें दिसत आहे.
इरावती—(खांबापाठीमागून राजाजवळ येऊन) जोडीचा दिवा—संकेत मनोरथ
निर्विघ्नपणें पूर्ण झाला काय ? (जोडीनें ठरविलेल्या दिवसाचें भेटांत मनोरथ
निर्विघ्नपणें पूर्ण झाला काय ?)

(इरावतीला बघून सर्वजण मोंधळतात.)

राजा—लाडके, असा हा उपचार विचित्रच आहे.

इरावती—बकुलाबलिके, सुदैवानें दूतीच्या कार्यालाच साजेशी असलेली तुम्ही प्रतिज्ञा
पण पुरी झाली.

बकुला०—राणीसाहेबांनीं प्रसन्न व्हावें ! बेदूक ओरडतात म्हणून इन्द्र पृथ्वीला विस-
रतो काय ?

विदूषक—हें असें नको ! बाईसाहेबांच्या दर्शनानेंच महाराज त्यांच्या प्रणिपाताचें
उल्लंघन विसरले आहेत. तरीमुद्दां आपण अजून शांत झालां नाहींत.

इरावती—मी रागावलेली असलें तरी आतां करणार काय ?

राजा—तुझ्या बाबतींत कारणाबिना रागावणें अयोग्य आहे. कारण.

हे सुन्दरि, कारणाशिवाय तुम्हा चेहरा एक क्षणभर पण रागाचा विषय कर्हीं
झाला आहे का ? तूंच मला सांग कीं चंद्रबिम्ब पर्वणीशिवाय इतर रात्रीं ग्रहाकडून
प्राप्तिलें जातें कां ? (१६)

इरावती—अकारण असें आपण म्हणाळां तेंच बरोबर आहे. आमच्या भाग्याचें
दुसरीकडे स्थलांतर झालें असतांना मी पुनः रागावलों तर मीच हास्यास्पद
होणार.

राजा—

तू मलतीच कल्पना करतेस. मला तर पुन्हां रागाचें कारण खरेंच दिसत
नाहीं. कारण सेवकांनीं जरी अपराध केला असला तरी उत्सवाच्या दिवशीं त्यांना
कैदेत ठेवणें योग्य नाहीं. म्हणूनच या दोघींची माझ्याकडून मुक्तता झाली व त्या
दोघी मला बंदन करण्यासाठीं आल्या आहेत. (१७)

इरावती—निपुणिके, जा व राणीला कळव “आज मी सरोवरच बाईसाहेबांचा
पक्षपातपणा पाहिला.”

निपु०—ठीक आहे. (जाते)

बिडू०—(स्वतःशीं) अरेरे ! संकटच कोसळलें. पिजऱ्यांतून सुटलेलें पाळीव कबूतर
क्षेण पक्ष्याच्या तोंडांतच पडलें.

(प्रवेश करून)

निपुणिका—(बाजूला) बाईसाहेब, माधविका सहज भेटली असतांना तिनें सांगितलें
“हें अशा रीतीनें घडलें.” (कानांत सांगते)

इरावती—(स्वतःशीं) हूं स्पष्ट झालें. सरोवर त्या दुष्ट-ब्राह्मणांचेच येथें हा उपाय
 १. योजिला असला पाहिजे. (विद्रुपकाकडे पाहून. उघड) कामशास्त्रांतील सचि-
 वाची ही नीति आहे.

विद्रु०—राणीसाहेब, राजनीतीतील एक असं जर वाचलें तर मी गायत्री मंत्रसुद्धो
 विसरून जाईन.

राजा—(स्वतःशीं) या संकटांतून मी स्वतः कसा मुक्त होऊं ?

(प्रवेश करून)

जयसेना—(प्रसोभानें) महाराज, कुमारी असुलक्ष्मी बेंडूच्या मार्गे घांवत असतांना
 तिला एका पिबळ्या वानराचें फारच घावरी केलें आहे व ती राणीच्या मांडीवर
 आहे. तरी मोठ्या वाण्यानें कांपणाऱ्या किसलयाप्रमाणें कांपत असून अजून
 शुद्धीवर आली नाही.

राजा—अरेरे ! फारच वाईट. बालपणांतच भिन्नेपणा असतो.

इरावती—(प्रसोभानें) महाराजांनीं तिला समाधान देण्याची कृपा करावी. भीति-
 मुळें झालेलें तिचे दुःख न वाडो !

राजा—हा मी तिला शुद्धीवर आणतो. (घाईनें चालूं लागतो)

विद्रु०—(स्वतःशीं) बाह्या ! पिबळ्या वानरा ! शाबास ! आमच्या पक्षाचें तूं
 संकटापासून रक्षण केलेंस.

(भिन्नासह असलेला राजा, इरावती, त्रिपुणिका व प्रतीहारी जातात)

मालविका—मैत्रिणी, राणीविषयीं विचार येतोच माझें हृदय बरबरतें. यापुढें मला
 काय काय अनुभवाचें लागणार हेंच समजत नाही.

(पडद्यांत)

या मोठेंच आश्चर्य ! आश्चर्य ! दोहदापासून पांच रात्री पूर्ण झाल्या नाहीत
 तोच हें सौवर्ण अशोकाचें शाड कळपांनीं संपूर्णपणें भरून गेले आहे. मी राणीला
 त्याप्रमाणें कळवितें.

(ऐकून दोघींना फार आनंद झाला)

बकुलावतिका—गडे, धीर धर ! राणीसाहेब वचनाला जाग्याच्या आहेत.

मालविका—तर मग आपण या प्रमदवनपालिकेच्या पाठोपाठ जाऊं या.

बकुलावतिका—ठीक आहे.

(दोघी जातात).

—चौथा अंक समाप्त—

पांचवा अंक

(उद्यानपालिका प्रवेश करते)

उद्यानपालिका—विधिपूर्वक सन्मान केलेल्या या सौवर्ण अशोकाभोंवतीं मी पाह बांधलेला आहे. माझें काम पुरें झाल्याबद्दल मी राणीसाहेबांना कळवितें. (चालून) ओहो ! मालविका दैवकूपेस पात्र आहे. अशोकाला फुलें आली आहेत या बातमीमुळे तिच्यावर रागावलेल्या राणीसाहेबांचा चेहरा प्रसन्न होईल. राणीसाहेब कुठें बरें असतील ? (समोर पाहून) अग बाई ! राणीसाहेबांच्या सेवकांपैकीं असणारा हा सारसक (नांवाचा) कुबडा लाल लालेंनें शिक्कामोर्तब केलेल्या पेटीसारखें कांहींतरी हातांत घेऊन चौकांतून बाहेर पडत आहे त्यालाच मी विचारतें.

(नंतर त्याप्रमाणें वर्णन केलेला कुबडा प्रवेश करतो)

उद्यानपालिका—(जवळ जाऊन) सारसक, कुठें निघालास ?

सारसक—मधुकरिके, वेदशास्त्रांत पारंगत असणाऱ्या ब्राह्मणांना दररोज दक्षिणा घाबयाची असते. ती आर्यपुरोहिताच्या ताब्यांत देण्यासाठीं (मी जात आहे.)

मधुकरिका—काय कारणामुळे ?

सारसक—सेनापतीनें राजपुत्र बसुमित्राला यज्ञाच्या घोड्याचें संरक्षण करण्यासाठीं योजिलें आहे हें ऐकल्यापासून राणीसाहेब त्याच्या आयुष्यवृद्धीसाठीं दक्षिणेंस पात्र असलेल्यांना १८ सुवर्णनाण्यांइतकी दक्षिणा देत आहेत.

मधु०—हें योग्य आहे. आतां राणीसाहेब कुठें आहेत ? त्या काय करीत आहेत ?

सारसक—देवगृहांत आसनावर बसून त्या विदर्भ देशाहून त्यांचे बंधु वीरसेन यांनीं पाठविलेलें पत्र कारकुनाकडून वाचलें जात असतां ऐकत आहेत.

मधु०—विदर्भ राजाकडील काय बरें वृत्तान्त आहे ?

सारसक—वीरसेन प्रमुख असलेल्या विजयी सैन्यानें विदर्भ देशाच्या राजाला आपल्या ताब्यांत घेतलें आहे व त्याचा नातलग माधवसेन याची सुटका करण्यांत आली असें सांगण्यांत आलें. पुनः असें कळतें कीं त्यानें जो महाराजांकडे दूत पाठविला आहे त्याबरोबर फार मोल्यवान रत्नें, वाहनें व सेवक कीं ज्यांत कलेंत पारंगत असलेल्या बहुतांशी स्त्रिया आहेत, असा नजराना म्हणून पाठविला आहे तो (दूत) महाराजांना उद्यां भेटणार आहे.

मधु०—जा तूं आपलें काम कर. मी पण राणीला भेटतें.

(देवे जातात.)

प्रवेश संपतो.

(नंतर प्रतीहारी प्रवेश करते)

प्रतीहारी—अशोकाचा सत्कार करण्यांत गुंतलेल्या राणीने मला आज्ञा केली आहे.

“महाराजांना विनंति कर. मी महाराजांसह अशोकवृक्षाच्या फुलांचे वनव प्रत्यक्ष पाहण्याची इच्छा करते.” या मधल्या वेळांत मी धर्मासनावर बसलेल्या महाराजांची वाट पाहतो. (चालू लागते)

[पडद्यांत दोन वैतालिक (भाट)]

महाराज सैन्याच्या मदतीने शत्रूंची डोकीं तुडवतात हे योग्य आहे.

पहिला—विदिशा नदीच्या तीरावर असणाऱ्या

उपवनांत तू कोकिलाच्या मधुर आवाजांत रममाण होऊन शरीर असलेल्या मदनप्रमाणे वसंतऋतु घालवीत आहेस. हे वर देणाऱ्या (राजा) (तर दुसरीकडे) प्रबल असलेल्या अशा तुझा शत्रु यशस्वी हत्तींना बांधण्याचे खांबेच म्हणून उपयोगांत आलेल्या वरदा नदीच्या तीरावरील वृक्षासह शरण आला आहे. (१)

तुसरा—हे देवासमान असणाऱ्या (राजा)

तू सैन्याच्या विभागणीच्या सहाय्याने विदर्भ देशाच्या राजाची राज्यश्री हरण केलीस. असा हा तुझा विक्रम व श्रीकृष्णाने स्विमणीला लोखंडाच्या दाराच्या अडसरप्रमाणे भक्कम असलेल्या बाहुबलाने बलात्काराने पळवून आणले असा हा श्रीकृष्णाचा पराक्रम—(अशा रीतीने) ऋषीकांचा बाबतींत (तुम्ही) बोघांनी केलेला हा विक्रम कवींनी बीरावरील प्रेमांमुळे काव्यांत उतरविला आहे. (२)

प्रतीहारी—जय शब्दाने ज्यांचे प्रस्थान सूचित केले गेले आहे असे महाराज ह्याच दिशेने येत आहेत. मीहि मधल्या वेळांत त्यांच्या पुढून जरा बाजूला सरकून या देवडीच्या तोरणाचा आश्रय घेतो.

(राजा मित्रासह प्रवेश करतो.)

राजा—

जिच्याशी समागम होणे फारच कठीण आहे अशा त्रिवेच्या विचाराने व सैन्यांनी विदर्भच्या राजाला आपल्या ताब्यांत घेतले आहे हे ऐकून प्रखर उन्हांत पर्जन्यवृष्टींनी झोळपलेल्या कमलाप्रमाणे माझे हृदय दुःख अनुभवीत आहे व सुखाचा पण उपभोग घेत आहे. (३)

विदू०—मला तर असे वाटते की आपण संपूर्णपणे सुखी होणार.

राजा—तें कसे काय ?

विदू०—आजच राणीसाहेबांनी पंडित कौशिकेला सांगितले, “ भगवति, तुम्हांला जर प्रसाधन कामाचा एवढा अभिभाव असेल तर मालविकेच्या शरीरावर विदर्भ

देशांत प्रचलित असलेला विवाहाचा पोशाख दाखवा." तिने विशेष रीतीने मालविकेला साज धुंगार केला आहे. तेव्हा राणीसाहेब आपलीहि इच्छा पुरी करतील.

राजा—जिचा मत्सर माझ्या भावनांच्या आदरामुळे नष्ट होतो अशा धारिणीने पूर्वी केलेल्या कृत्यांचा विचार करतां हें संभवनीय आहे.

प्रतीहारी—(जवळ जाऊन) महाराजांचा जय असो ! राणीसाहेबांची विनंति आहे.
"आपण सौवर्ण अशोकाच्या फुलांचें वैभव पाहून माझा उपक्रम सफल करावा."

राजा—राणीसाहेब जवळच आहेत का ?

प्रतीहारी—होय तर, प्रत्येकाला योग्यतेप्रमाणें झालेल्या सन्मानामुळे प्रसन्न असलेल्या अंतःपुराला निरोप देऊन ती मालविका प्रमुख असलेल्या परिजनांसह महाराजांची प्रसीक्षा करीत आहे.

राजा—(आनंदानें, विदूषकाकडे पाहून) जयसेने पुढें जा.

प्रतीहारी—इकडे, इकडे महाराज. (सर्व चालू लागतात)

विदूषक—(पाहून) अरे मित्रा, या प्रमदवनांत वसंतानें जणू काय तारुण्यांत कांहींशी प्रगति केली आहे असें दिसत आहे.

राजा—तूं म्हणतोस तें खरें आहे.

ज्यांत कुरबुकाचीं फुलें इतस्ततः विसुरलीं जातात व आम्रवृक्ष फळांच्या घोसांनीं बहून जातात व जें संपत आलें आहे असें हें ऋतूचें यौवन मनाला उत्सुक करतें. (४)

विदूषक—(चालून) अहो, या सौवर्ण अशोकवृक्षानें फुलांच्या गुच्छांनीं जणू काय वस्त्रच पांघरलें आहे. महाराजांनीं तें पहावें !

राजा—फुलें घेण्याच्या बाबतींत हा मंद होता, हें खरोखरच योग्य झालें. म्हणूनच जातां तो असाधारण सौंदर्य दाखवीत आहे. पहा—

वसंताचें वैभव दाखविणाऱ्या अशा सर्व अशोकवृक्षांचीं फुलें जणू काय मनोरम पूर्ण झाल्यानें त्याच्याकडेच पाठविण्यांत आली आहेत. (५)

विदू०—अरे, स्वस्थ हो. आम्हीं जवळ आहों तरी धारिणी मालविकेला तिच्या जवळ राहण्यास अनुमति देत आहे.

राजा—(आनंदानें) मित्रा, पहा—

हातांत कमल घेण्यास विसरलेली राजलक्ष्मी जिच्या सेवेस हजर आहे अशा पृथ्वीप्रमाणें माझी प्रिया जिच्या तैनातींत आहे अशी राणी विनयानें माझें स्थानत करण्यासाठीं उठत आहे. (६).

(नंतर धारिणी, परिव्राजिका, मालविका व आपापल्या अधिकाराप्रमाणे सेवक प्रवेश करतात.)

मालविका—(स्वतःशीं) या विवाहमंडनाचें कारण मला माहीत आहे. तरीपण कमळाच्या पानावरील पाण्याप्रमाणें माझे हृदय थरथरत आहे. शिवाय माझा डावा बोळा पण वारंवार स्फुरत आहे.

बिंदू०—अरे मित्रा, या विवाहाच्या पोशाखामुळे मालविका बाईसाहेब अधिकच सुंदर दिसत आहेत.

राजा—

मी तिला पहात आहे. जिनें विशेष लोंबणार नाहीं असा रेशमी पोशाख केला आहे व पुष्कळ अलंकार घातले आहेत अशी ती मला ऐन चंद्रोदयाच्या संधीला तुयाररहित नक्षत्रगणांनीं युक्त असलेल्या चैत्रांतील रात्रींप्रमाणें भासत आहे. (७)

राणी—(जवळ जाऊन) महाराजांचा जय असो.

बिंदू०—बाईसाहेबांची वृद्धि होवो.

परिव्राजिका—महाराजांचा जय असो.

राजा—भगवति, मी वंदन करतो.

परिव्राजिका—मनोरम पूर्ण होवो !

राणी—(हंसून)

महाराज, तरुण स्वियांबरोबर असलेल्या आपल्याला हा अशोक आम्हीं संकेतगृह म्हणून योजिलेला आहे.

बिंदू०—अरे, तुला प्रसन्न करण्यांत येत आहे.

राजा—(लाजेनें अशोकाभोंवतीं चालतो)

या अशोकानें वसंत श्रीच्या आज्ञेचा अनादर करून प्रफुल्लित होऊन तुझ्या प्रयत्नांना आदर दाखविला आहे. म्हणूनच हा अशोक राणीसाहेबांच्याकडून होणाऱ्या अशा सन्मानास पात्र नाहीं असें नाहीं. (८)

बिंदूवक—अरे, नीट मोकळेपणानें या यौवनवतीला पहा.

राणी—कोणत्या ?

बिंदू०—बाईसाहेब, या सौवर्ण अशोकाच्या कुसुमश्रीला.

(सर्वजण बसतात)

राजा—(मालविकेकडे पाहून, स्वतःशीं) अरेरे ! जवळ असतांना विरह असणें फारच दुःखदायक आहे.

मी चक्रवाकासारखा आहे व माझी प्रिया माझ्या सहचरीप्रमाणें आहे पण आमच्या दोघांच्या समागमाला अनुमति न देणारी धारिणी रात्रीसारखी आहे. (९)

(प्रवेश करून)

कंचुकी-महाराजांचा जय असो. महाराज, अमात्यांनीं विनंति केली आहे कीं, " विदर्भ देशाहून आलेल्या नजराण्यांपैकीं कलानिपुण असलेल्या दोन मुली प्रवासानें थकून जाऊन शरीरानें तेजोहीन झाल्यामुळे महाराजांकडे पूर्वीं पाठविल्या नाहींत. आतां त्या महाराजांसमोर दाखल करण्यास योग्य झाल्या आहेत. तेव्हां महाराजांनीं पुढील आज्ञा द्यावी.

राजा-त्यांना प्रवेश करून द्या. (त्यांना घेऊन या)

कंचुकी-जशी महाराजांची आज्ञा. (जाऊन व त्यांच्यासह पुनः प्रवेश करून)
इकडे, इकडे, बाईसाहेब.

पहिली- (बाजूला) गडे मदनिका, अपूर्व अशा राजवाड्यांत प्रवेश करताना माझ्या हृदयाला आनंद होत आहे.

दुसरी-अग ज्योत्स्निके, माझ्या बाबतीत पण तसेंच आहे. अंतःकरणाच्या वृत्ती-वरूनच भावी सुखदुःखाचीं लक्षणें दिसतात. अशी एक सामान्य म्हण आहे.

पहिली-ही आतां सत्य ठरो !

कंचुकी-येथें राणीसह महाराज बसले आहेत. आपण त्यांच्याजवळ जावें.

(दोघीजणी जवळ जातात.)

(दोन दासींना पाहून मालविका व परिव्राजिका एकमेकींकडे पाहतात)

दोघी-(वंदन करून) महाराजांचा जय असो ! महाराणीचा जय असो !

(राजाच्या आज्ञेनें दोघी बसतात)

राजा-कुठल्या कलेंत आपलें शिक्षण झालें आहे ?

दोघी-महाराज, आम्हीं संगीत शास्त्रांत प्रवीण आहोंत.

राजा-देवी, दोघीपैकीं एकीचा स्वीकार कर.

राणी-मालविके, इकडे पहा, यांच्यांतून तुला संगीतासाठीं कोणती जोडीदारीज आवडेल ?

दोघी-(मालविकेकडे पाहून) अग्या, ही तर राजकन्या ! (नमस्कार करून) राजकन्येचा विजय असो.

(तिच्यासह त्या दोघींच्या कोळ्यांतून अश्रू येतात)

(सर्वजण आश्चर्यानें पहातात.)

राजा-तुम्हीं कोण आहांत ? ही कोण आहे ?

दोघी-महाराज, ती आमची राजकन्या आहे.

राजा-तें कसें काय ?

दोषी-महाराजांनीं ऐकावें. विजयी सैन्याच्या सहाय्यानें विदर्भराजाचा पराभव करून महाराजांकडून कारावासांतून मुक्त केलेल्या माधवसेन नांवाच्या राजपुत्राची ही मालविका नांवाची धाकटी बहीण आहे.

राजो-काय ? ही राजकन्या आहे ! तर मग मी चंदनाचा जोडघाप्रमाणें उपयोग करून त्याचा उपमर्द केला आहे.

राजा-मग आतां ह्या बाईसाहेब अशा अवस्थेला कशा आल्या ?

मालविका-(निःश्वास टाकून, स्वतःशीं) केवळ विधियोगानें.

दुसरी-महाराजांनीं ऐकावें. ज्यावेळीं माधवसेन राजपुत्र नातलगांच्या तावडींत सांपडला तेव्हां आर्य सुमति मंत्र्यानें आमच्यासारख्या सेविका सोडून तिला गुप्तपणें दूर नेलें.

राजा-हें मी पूर्वीं ऐकलेलें आहे. मग पुढें ?

दुसरी-हें एवढेंच. ह्यापेक्षां जास्त आम्हांला माहीत नाही.

परित्राजिका-अभागी असलेली अशी मी पुढें काय झालें तें कथन करते.

दोषी-राजकन्ये, हा आवाज आर्या कौशिकीच्या सारखा आहे, असें भासतें.

मालविका-होय तीच आहे.

दोषी-यतिवेश घारण केलेली ही आर्या कौशिकी मोठ्या कष्टानें ओळखली गेली आहे. भगवति, आम्ही दोघी नमस्कार करतां.

परित्राजिका-तुमच्या दोघींचें कल्याण होवो !

राजा-हा सर्व आपलाच आप्तवर्ग कसा ?

परि०-हें असेंच आहे.

विदू०-आतां भगवतीनें ह्या बाईसाहेबांचा राहिलेला वृत्तांत सांगवा.

परित्राजिका-(आवेगानें) ऐका तर मग. माधवसेनाचा सचिव सुमति हा माझा वडील भाऊ असें समजा.

राजा-समजलें. मग पुढें ?

परि०-हिच्या भावाची अशी अवस्था झाल्यावर त्यानें माझ्यासह तिला दूर नेऊन आपणाशीं संबंध जोडण्याच्या अपेक्षेनें विदिशाकडे जाणाऱ्या वाटसरूंच्या तांडघांत प्रवेश केला.

राजा-पुढें ?

परि०-नंतर एक दिवसाचा प्रवास झाल्यावर त्या व्यापाऱ्यांच्या तांडघानें विश्रान्ति-साठीं अरण्यांत मुक्काम केला.

राजा-मग पुढें ?

परि०—नंतर, ज्यांच्या हातांत धनुष्य आहेत व ज्यांच्या छातीचीं भात्याचे घर्मबन्ध बांधले आहेत व ज्यांनीं कानापर्यंत लोंबणारा असा मोरपिसांचा शुबका धारण केला आहे व ज्यांचा हल्ला असहा आहे असें असणारें लुटारूंचें सैन्य आवाज करीत त्या ठिकाणीं दाखल झालें.

(मालविका घाबरली असल्याचें दाखविते)

विदू०—बाईसाहेब, भिऊं नका. भगवती पूर्वीं झालेला वृत्तान्त कथन करीत आहे. राजा-पुढें ?

परिव्राजिका—नंतर लुटारूंनीं त्यांतील व्यापारी सैनिकांना त्यांचीं थोडा वेळ युद्ध केल्यावर मार्गें हटविलें.

राजा—भगवति, यापुढें घडलेलें मोठया कष्टानेंच ऐकावें लागणार आहे.

परिव्राजिका—तेव्हां माझ्या भावानें स्वामिभक्तीमुळें शत्रूच्या हल्ल्याला व्यालेल्या अशा हिचें संकटापासून रक्षण करण्याच्या इच्छेनें आपले प्रिय प्राण देऊन त्याचें महाराजांवरील असणारें ऋण फेडलें. (१०)

पहिली—हाय ! हाय ! सुमति मारला गेला.

दुसरी—म्हणूनच खरोखर राजकन्या ह्या अवस्थेला आली.

(परिव्राजिका अश्रू डाळते)

राजा—भगवति, मलें लोकाची ही अशीच लोकयात्रा आहे. जी महाराजांच्या अन्नाला जागला आहे त्याचा शोक करणें योग्य नाही. पुढें काय ?

परिव्राजिका—त्यावेळीं मी वेशुद्ध होतें. जेव्हां मी शुद्धीवर आलें त्यावेळीं ही दिसली नाही.

राजा—आपण अनुभवलेलें दुःख खरोखरच मोठें आहे.

परिव्राजिका—पुढें भावांच्या प्रेताला अग्नि दिल्यावर

जिच्या वैधव्यदुःखाला पुनः उजाळा मिळाला अशी मी आपल्या देशांत आले व हीं भगवीं वस्त्रें धारण केलीं. (११)

राजा—सज्जनांचा हाच मार्ग योग्य आहे. पुढें काय ?

परि०—ती ही रानटी लोकांच्या हातून वीरसेनाकडे आली व पुनः वीरसेनाकडून

ती राणीच्या हातीं आली व राणीच्या महालांत प्रवेश मिळाला आहे असा मला ही तेथें विसली. असा हा गोष्टीचा खेवट आहे.

मालविका—(स्वतःशीं) आतां महाराज काय म्हणतील ?

राजा—अहो ! संकटें माननंग करतात. कारण

ज्याप्रमाणें रेशमी वस्त्राचा स्नान करण्यासाठीं असलेल्या वस्त्राप्रमाणें उपयोग व्हावा त्याप्रमाणें राजीपदाला योग्य असलेल्या हिला दासी म्हणून वाचवण्यांत आलें. (१२)

राणी—भगवति, आपण मला मालविका ही थोर कुलांतली आहे हें न सांगून अयोग्य असें वर्तन केलें आहे.

परि०—इबापिडा टळो ! कांहीं ठराविक हेतूसाठीं मी मौन अवलंबिलें.

राणी—तो ठराविक हेतु कोणता ?

राजा—जर तो सांगणें योग्य असेल तरच सांग.

परिवात्रिका—एका, हिचे बडील जीवंत असतांना उदरनिर्वाहासाठीं भ्रमण करीत असतांना येथें आलेल्या एका सिद्ध साधूनें हिच्याविषयीं माझ्यासमक्ष असें सांगितलें कीं वर्षपर्वत दासीपणाचा अनुभव घेतल्यावर हिला अनुरूप असा पति मिळेल. तेव्हां तिच्याविषयींची अचूक ठरणारी भविष्यवाणी तिनें आपली सेवा केल्यानें पूर्ण होत आहे असें पाहून [मला वाटतें कीं मी जी कालप्रतीक्षा केली तें योग्यच होतें.

राजा—आपली प्रतीक्षा रास्तच होती.

कंचुकी—महाराज, हें तर दुसऱ्या गोष्टीमुळें बाजूला सारलें गेलें. अमात्याची विनंती आहे कीं विदर्भाच्या बाबतींत काय करावयाचें आहे तें आम्हीं ठरविलें आहे. महाराजांना जें अभिप्रेत असेल तें ऐकण्याची माझी इच्छा आहे.

राजा—मीदुर्गस्थ, यज्ञसेन व माधवसेन या दोन भावांच्या बाबतींत दोन राजतंत्र-स्थापन स्थापन करण्याची माझी इच्छा आहे.

त्या दोघांनीं वरदा नदीच्या उत्तरेकडील व दक्षिणेकडील किनाऱ्यावरील राव व दिवस विभागून राज्य करणाऱ्या चंद्रसूर्याप्रमाणें पृथक् रीतीनें राज्य करावें. (१३)

कंचुकी-महाराज, मी त्याप्रमाणे मंत्रीपरिषदेला कळवितों.

(राजा बोटांनें संमति देतो.)

(कंचुकी जातो)

पहिली-(बाजूला) राजकन्ये, सुदैवानें युवराजांना अर्ध्या राज्यावर बसविण्यांत येणार आहे.

मालविका-तो जीवनसंकटांतून सुटला हीच गोष्ट अधिक मानली पाहिजे.

(प्रवेश करून)

कंचुकी-महाराजांचा जय असो. महाराज, अमात्य विनंती करतात कीं महाराजांची योजना कल्याण करणारी आहे. मंत्रीपरिषदेचें पण हेंच मत आहे. कारण

ज्याप्रमाणें रथाचे दोन घोडे धुरेचें सम विभाजन झाल्यानें व एकमेकांत निवृत्तित केल्यामुळे निरुपद्रवी होऊन सारख्याची आज्ञा पाळतात त्याप्रमाणें हे दोन राजे त्यांच्यांतच राज्यश्रीचें सम विभाजन झाल्यानें व परस्परांच्या निवृत्ततामुळे अडथळा न करतां आपल्या आज्ञेचें पालन करतील. (१४)

राजा-तर मग मंत्रीपरिषदेला वीरसेन सेनापतीला तसें करण्याबद्दल लिहिण्यास सांगा.

कंचुकी-जशी महाराजांची आज्ञा. (जाऊन व भेटीसह असलेलें पत्र घेऊन प्रवेश करून). महाराजांची आज्ञा अंमलांत आणली. सेनापति पुष्पमित्र यांच्याकडून नजराण्यासह असलेलें महाराजांचें पत्र आतांच आलें आहे. महाराजांनीं तें पहाचें.

(राजा एकदम उठतो व सौजन्यानें तें घेतो, नजराणा सेवकांच्या हातीं देतो व पत्र उघडीत असल्याचा अभिनय करतो)

राजा-(स्वतःशीं) अहो ! आमचें अंतःकरण पण तिकडेच लागलें आहे. वडिल माणसांच्या खुशालीनंतर मला वसुमित्राचा ज्ञातान्त इतक्यांतच ऐकावयास मिळेल. सेनापतीनें सरोवरच माझ्या बाळाला महत्त्वाच्या अधिकारावर नेमलें आहे.

राजा-(वसून वाचतो) "शेम असो. सेनापति पुष्पमित्र, चिरंजीव अग्निमित्र राहणार विदिशा याला स्नेहानें आलिगून देऊन यज्ञशाळेंतून पुढीलप्रमाणें लिहितो. हें मान्य असो. राजवशांतील दीक्षित अशा माझ्याकडून जो घोडा निविघ्नपणें कुठेंहि जाण्यासाठीं सोडण्यांत आला व ज्याचें संरक्षण करण्यासाठीं शंभर राजपुत्रांनीं वेढलेल्या वसुमित्राला आज्ञा दिली आहे व जो एक वर्षांतच

परत यावयाचा आहे असा धोडा सिन्धुनदीच्या दक्षिण तीरावर भटकत असतांना यवन सैन्याकडून धरला गेला. तेव्हां दोन्ही सैन्यांत प्रचंड युद्ध झाले.

(राणी विषाव झाल्याचें दाखविते).

राजा—हैं असें कसें झाले ? (उरलेला भाग पुनः वाचतो) नंतर धनुर्धारी वसुमित्रांनं धनुष्या पराजय करून जबरदस्तीनें बोरून नेत असलेला माझा उत्तम धोडा परत आणला. (१५).

राणी—हृषामुलें माझ्या मनाचें समाधान झालें.

राजा—(उरलेलें पत्र वाचतो) ज्याचा धोडा अंशमान् या नातवाकडून परत आणला गेला आहे अशा सगराप्रमाणें मी माझा धोडा नातवाकडून परत गेल्यानें यज्ञ करणार आहे. तेव्हां तुम्ही रागरहित चित्तानें वधूजनांसह यज्ञाच्या उपासनेसाठीं वेळ न दवडतां (उशीर न करतां) यावें."

राजा—ही माझ्यावर कृपाच झाली.

परिचायिका—पुत्राच्या विजयामुलें मी तुमच्या जोडप्याचें अभिनंदन करवें (राणीकडे पाहून)

पतीनें तुला इलाध्य अशा वीरपत्नीमध्ये अग्रस्थान दिलें आहे. व आतां पुत्राच्या योगानें वीरसूः (वीरमाता) अशी पदवी तुला प्राप्त झाली आहे. (१६).

विद्व०—बाईसाहेब, मुलांनं पित्याचें अनुकरण केलें म्हणून मला फार आनंद झाला.

परिचायिका—हृत्तीच्या लाभ्यानें करोत्तरच यूसुपतीचें अनुकरण केलें आहे.

कंचुकी—महाराज, हा कुमार

पाण्याला जाळणाऱ्या वडवानळाचा जनक जीव याच्याप्रमाणें उच्च व अतुल पराक्रमी असलेले असे आपण ज्याचे जन्मदाते आहांत (असा हा कुमार) या एवढ्याच्या पराक्रमाच्या प्रदर्शनानें आमच्या मनांत आश्चर्य निर्माण करिते नाही. (१७).

राजा—जीवस्य, यज्ञसेनाच्या झालकांसुद्धां सर्व कैद्यांना मुक्त करण्यांत यावें.

कंचुकी—जसी महाराजांची आज्ञा (जातो)

राणी—जयसेने, या इरावती प्रमुख असलेल्या अंतःपुरांतील स्त्रियांना माझ्या बाळाच्या विजयाची बातमी सांग.

प्रतीहारी—ठीक आहे. (निघते)

राणी—जरा दकटे ये.

प्रतीहारी-(पाठीमानें बळून) ही मी आले.

राणी-(बाजूला) मी अशोकंदोहद पुरें करण्याच्या कामगिरीच्या वेळीं मालविकेला बचन दिलें होतें व तिचा कुलीन घराण्यांतील जन्म याबद्दल इरावतीला सांगून माझ्या वतीनें तिला विनंती कर 'तु मला सत्यापासून भ्रष्ट करूं नये.'

प्रतीहारी-अशी राणीसाहेबांची आज्ञा. (जाते. पुनः प्रवेश करून) राणीसाहेब, पुत्र-विजयानें आनंदित झाल्यामुळे मी जणू काय अंतःपुरांतील स्त्रियांच्या अलंकारांची एक पेटीच झालें आहे.

राणी-यांत आश्चर्य काय आहे ? हा अभ्युदय त्यांना व मला सारखाच आहे.

प्रतीहारी-(बाजूला) राणीसाहेब, इरावतीनें पुनः विनंती केली आहे कीं सर्वसमर्थ असलेल्या राणीसाहेबांचें बचन योग्यच आहे. प्रथम केलेला संकल्प नंतर बदलणें हें बरोबर नाहीं.

राणी-भगवति, आर्य सुमतीनें प्रथम संकल्प केल्याप्रमाणें मी ही मालविका तुमच्या आज्ञेनें महाराजांना अर्पण करूं इच्छिते.

परिव्राजिका-अजूनसुद्धा तिच्यावर तुझाच अधिकार आहे.

राणी-(मालविकेला हातानें घेऊन) प्रिय वातमीचें अनुकरण करणारें हें पारितोषिक महाराजांनीं स्वीकारावें (राजा लाजून शांत राहतो).

राणी-(हंसून) कांय ? महाराज माझा अनादर करतात ?

विदू०-बाईसाहेब, ही जगाची रीतच आहे कीं सर्व नवे नवे (प्रथम) लाजाळू असतात.

(राजा विदूषकाकडे बघतो)

विदू०-किंवा राणीसाहेबांकडून मालविकेला विशेष प्रीतीमुळे राजीपद प्राप्त झालें कीं महाराज तिचा स्वीकार करतील.

राणी-ती राजकन्या असल्यामुळे तिच्या उत्तम कुलांतील जन्मानेंच तिला राजीपद दिलें आहे. मग त्याची पुनश्चित कशाला ?

परिव्राजिका-नव्हे असें नव्हे.

∴ हे कल्याणी, खार्णीत सापडलेले कुठलेही रत्न संस्काराविना सोन्याचीं संयोग करण्यास योग्य नाहीं. (१८)

राणी- (बाळवून) भगवतीने मला क्षमा करावी. उत्कार्यासंबंधी बोलण्याच्या नादांत जें योग्य आहे तें माझ्या लक्षांत आलें नाहीं. जयसेने जा व रेशमाचें घूपवस्त्र घेऊन ये.

प्रतीहारी-जशी राणीसाहेबांची आज्ञा.

(बाहेर जाऊन व पुनः रेशमी वस्त्रासह प्रवेश करून)

वाईसाहेब, हें आणलें आहे.

राणी- (मालविकेला बुरसा चढवून) महाराजांनीं आतां हिचा स्वीकार करावा.

राजा-देवि, तुझीच आज्ञा असल्यानें आमच्याजवळ उत्तर नाहीं.

परित्राजिका-वा ! फारच छान ! तिचा स्वीकार झाला.

विदू०-अहो, तुमच्याविषयी राणीसाहेबांची फारच अनुकूलता (आहे)

(राणी सेवकांकडे बघते) .

परित्राजिका-(मालविकेजवळ जाऊन) महाराणीचा विजय असो !

(राणी परित्राजिकेकडे पाहते)

परित्राजिका-तुझ्या बाबतींत हें आश्चर्यकारक नाहीं.

अतृपिय व पतिव्रता स्त्रिया आपल्या प्रतिपत्तासह (सवतीसह) पतीची सेवा करतात. कारण महानद्या इतर सैकडो नद्यांना समुद्राकडे नेतात.

(प्रवेश करून)

निपुणिका-महाराजांचा जय असो. इरावती विनंति करते कीं त्यावेळीं उपचाराचें अतिक्रमण करून मी जो महाराजांचा अपराध केला आहे तो केवळ महाराजांना अनुकूल आहे अशा भावनेनेंच मी स्वतः केला (असें आतां वाटतें) महाराजांचे मवीरय पूर्ण झाल्यानें मजवर केवळ प्रसन्न होऊन माझा सन्मान व्हावा.

राणी-निपुणिके, महाराज अवश्य तिच्या प्रार्थनेप्रमाणें करतील.

निपुणिका-मजवर कृपा झाली.

परित्राजिका-महाराज, आपल्याशीं संबंध असल्यानें कृतार्थ झालेल्या माषवसेनाचें आपली कृपा असेल तर मी अभिनंदन करूं इच्छिते.

राणी-भगवति, आम्हांला सोडून जाणें योग्य नाहीं.

राजा-भगवति, मी माझ्या पक्षांत तुमच्यातर्फें महाराजांना अभिनंदनपर शब्द (लिहून) कळवीन.

परिव्राजिका—आपल्या दोघांच्या स्नेहामुळेच मी परवश आहे.

राणी—आपलें आणखी मी काय प्रिय करावें यासंबंधीं महाराजांनीं आज्ञा करावी.

राजा—यापेक्षा जास्त काय प्रिय आहे ? तरी सुद्धां हें असो.

हे देवि, तूं माझ्याशीं नेहमीं प्रसन्न मुखानें रहा. एवढीच माझी मनांतील अपेक्षा आहे. (१९)

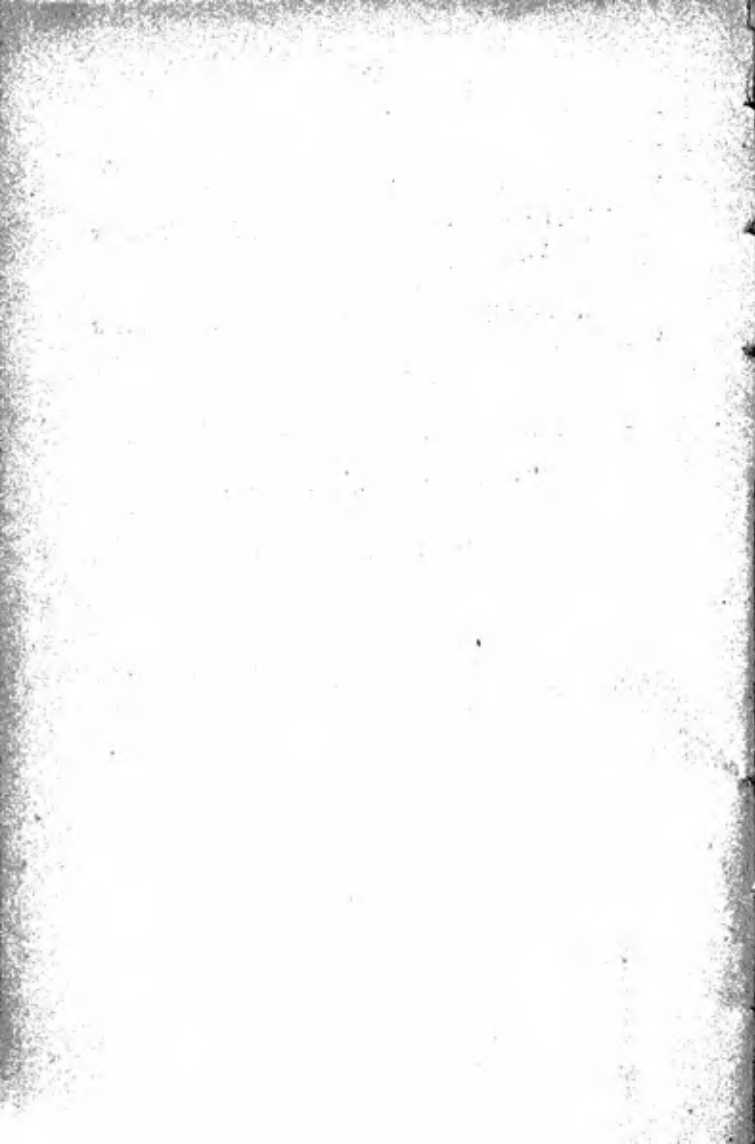
(भरतवाक्य)

सार्वत्रिक संकटांचें निवारण इत्यादि प्रजेच्या मनोकामना अग्निमित्र त्याचा रक्षणकर्ता असताना सफल होणार नाहीत असें नाहीं. (२०)

(सर्वजण जातात)

—कालिदासानें रचलेल्या मालविकाग्निमित्राचा पांचवा अंक समाप्त—

“ मालविकाग्निमित्रम् ” नाटक समाप्त



INTRODUCTION

It is well-known that the Vedas form the foundation of the Indian literature; perhaps of the literature of the world. It was the first literary outburst of the human mind. The Vedas were followed by the Brāhmanas, Āraṇyakas and the Upaniṣadas, the last of them being the cream of the Indian philosophy. These philosophical writings were followed by the Sūtra literature. Sūtras are terse, to the point and they cover various aspects of human life. Thereafter a reaction set in and the pithy prosaic Sūtras gave way to the long elaborate poetry of the two great epics the Rāmāyaṇa and the Māhābhārata. It is in the post-epic period that we meet with Sanskrit Drama for the first time in the present form. Dramas were neither purely in prose nor in verse but they were written partly in prose and partly in verse. In this connection we may note that Sanskrit Drama introduced two new features which were not present in the epics. (1) The epics were woven round superhuman beings or demons of darkness, while Sanskrit Drama depicted human characters and situations. (2) Further dramatic literature introduced the language of the people. The female and the lower characters in drama do not speak Sanskrit, the language of the learned, but they speak Prakrit which was the language of the people.

This brings us to the problem of tracing the exact origin of Sanskrit Drama. The question is not yet finally settled and may be stated in the form of following various theories—

(1) **Traditional Theory** :—Bharata Muni is the Aristotle of Sanskrit Drama. In his famous book the Nāṭyaśāstra which is incidentally the first book on the science of Indian dramaturgy, Bharata has given an account of the origin of Drama. Once a deputation of gods led by Indra waited upon Brahmā and requested him to create a fifth Veda, which would be for the benefit of all the castes, including the Sūdras. Accordingly Brahmā created this extra Veda known as the Nāṭyaveda taking the text from the Rīgveda, music from the Sāmaveda, action from the Yajurveda and Rasa from the Atharvaveda. The purpose of,

drama which is the outcome of the Nāṭya Veda is mentioned by Bharata Muni in the following verse—

कुःक्षार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विधामजननं लोके नाट्यमेतद्भवविध्यति ॥

(Translation—In this world this drama would serve as a source of relief to those who are afflicted with sorrow, fatigue and grief and to the helpless).

In the Nāṭyaśāstra king Nahuṣa is mentioned as the first patron of drama.

(2) **Religious Theory** :—Max-Miller traces the origin of Sanskrit Drama to the dialogue hymns in the Rīgveda such as Purūravas and Urvaśī, Sarama and Paṇis, Yama and Yami etc. These hymns used to be recited and represented as a pastime after the completion of the day's sacrificial ritual. It is likely that the drama arose as a result of the combination of recital of these hymns with religious dances.

(3) **Greek Origin** :—According to Prof. Nicolls, Indian drama must have been borrowed from the Greek drama which had its origin in religious rites. But this theory does not seem to be probable as Bhāsa the oldest Sanskrit dramatist lived before the advent of the Greeks in India.

(4) **Origin in Kṛṣṇa Legends** :—Dr. Keith in his book 'The Sanskrit Drama' advances the theory that Sanskrit Drama was evoked out of the Kṛṣṇa legends, during the 2nd century B. C. He says, " On the contrary, there is every reason to believe that it was through the use of epic recitations that the latent possibilities of drama were evoked and the literary form created "; and finally he concludes thus, " the balance of probability therefore is that the Sanskrit Drama came into being shortly after, if not before the middle of the 2nd century B. C. and that it was evoked by the combination of epic recitations with the dramatic moment of the Kṛṣṇa legends..... "

(5) **Secular Origin** :—Opponents of the religious origin of the Sanskrit drama have put fourth a few theories suggesting a secular source thereof.

(a) **Dumb Show**:—Prof. Hillebrandt and Prof. Konow believe that the Sanskrit drama originated from a mime or a dumb-show, which along with the epic lies at the bottom of the Sanskrit drama. The pantomime was a favourite pastime of the people.

(b) **Puppet play**:—According to Prof. Pischel the puppet play is the source of Sanskrit drama. This theory is sought to be justified from the words *Sūtradhāra* (puller of the strings) and *Sthāpaka* (arranger, his assistant). Prof. Pischel tries to trace the origin of the *Vidūṣaka* also to the puppet-play.

(c) **Shadow drama**:—In Prof. Luder's view, the shadow-play was an essential element in the development of Sanskrit drama. Prof. Konow explains the derivation of the word *Rūpaka* as a name of the drama from these shadow-projections. *Chhāyā-Nāṭya* is the Sanskrit parallel to the Shadow-play.

All these secular theories have been refuted by Dr. Keith as unhistorical and inadequate to explain the true origin of Sanskrit drama.

Out of the above five theories the traditional theory is fantastic and must be rejected summarily. The theories of the Greek and secular origins must also be dismissed as being historically untenable. Dr. Keith's theory that the drama originated in the Krishna legends during 2nd century B. C. also fails to hold water in view of the fact that Bhāsa the earliest dramatist flourished before the 2nd century B. C. To our mind it appears that out of the above theories the theory of the religious origin of Sanskrit Drama is more probable, judging from the presence of the dialogue hymns in the *Rigveda*. This theory on the principle of analogy derives support from the corresponding religious origin of the drama in Greece.

Technique of Sanskrit Drama

Literary criticism in ancient India always regarded drama as a form of poetry. It is classified as *Dṛśayakāvya* i. e. poetry which is capable of being exhibited or seen as contrasted with *Śṛavakāvya* i. e., poetry which can only be heard. The former is the poetry of eye, while the latter is the poetry of ear.

The various types of drama known to Sanskrit literature are described broadly by the term Rūpaka (object of vision).

Rūpaka is divided into ten primary classes, viz. नाटक, प्रकरण, माण प्रहसन, दिम, व्यायोग, समवकार, वीथि अङ्क and ईहामृग.

Ingredients of Rūpaka Out of these varieties the more popular ones are Nāṭaka, Prakaraṇa and Nāṭika (a secondary type of Rūpaka). The three most essential ingredients of Rūpaka are plot (Vastu), hero (Neta) and sentiment. (Rasa).

(a) Vastu or Plot :

The subject matter of the Sanskrit drama is either mythological as that of the Vikramorvashi or historical like that of the Mālavikāgnimitra or the Mudrārākṣasa or fictitious as in the case of Mricchakatika. The Rāmāyana and the Mahābhārata are the fruitful fountains which provided plots for a considerable number of Sanskrit plays. The legend of Udayana is also a popular source of plot as the Nāṭyaśāstra required that the story should be Prakhyātavastuvigaya (well-known).

(b) Neta or Hero :

The hero should be handsome, eloquent, noble-born, famous (Prakhyāta) etc. There are four types of heroes : Dhīrodatta, (firm in resolve and noble-minded like Rama in the Uttarāma-charita of Bhavabhūti), Dhīralālita (firm, gay and carefree as Agnimitra in the present play), Dhīraśūnta (firm and unruffled e. g. Charudatta of Sudraka's Mricchakatika), Dhīroddhatta (resolute and haughty as Duryodhana in the Venisamhara).

The types of heroine (Nayikā) can be conveniently considered in this context. Traditionally there are three types of Nāyikās : Sviyā (a lawful wife as Sitā in the Uttarāma-charita) Parakiyā (one dependent upon some one else as Mālavikā or Śakuntalā), Sādhārāṇastree (a public-woman like Vasantasenā).

(c) Rasa or Sentiment :

According to Bharatamuni the following eight Rasas should find place in a play viz. क्षुब्ध, वीर, कण्ठ, रोद, भयानक, हास्य, वीरत्वं and अद्भुत. From among these the prevailing sentiment should be

either वृद्धार or वीर. Karuṇa is also permitted. Other Rasas should simply help the development of the principal Rasa. The sentiment of वृद्धार is predominant in all the three plays of Kālidās. The Veniśambhara and Mahaviracharita have Vira as the main sentiment while Bhavabhūti in Uttararāmacharita gives the palm to Karuṇa-rasa (pathos).

Some Technical Traits :—Sanskrit Drama is more or less conventional. Bharata in his Nāṭyaśāstra has laid down definite rules which are to be strictly observed by a dramatist. The rules touch upon all the aspects of the drama, such as technique, characters, and the Rasa which is the life-blood of the drama. It is interesting to note the following *technical traits* which are usually met with in Sanskrit plays :—

(a) Nandi (Benedictory verse) :—

Every Sanskrit play opens with one or more benedictory verses, usually addressed to the favourite deity of the play wright.

A Nāndi is expected to dispel the devils of darkness and to avert the obstacles in the successful staging of the drama by invoking the blessings of God. It is recited by the Sūtradhāra. Further the Nāndi is expected to contain a suggestion of the plot of the drama (Refer to the notes on the Nāndi of the Mālavikā-gnimitra on Page.....of the notes).

(b) Prastavana or Prologue :—

Nandi is followed by a prologue. Usual characters which figure in a prologue are Sūtradhāra, Pāripārśvaka and Nati. It is through these characters that the dramatist introduces himself and the play to the audience after paying them a warm compliment. Before starting the play proper, Sūtradhāra pleases the audience by a song descriptive of some season which is sung either by himself or by Nati (his wife). The prelude linked up with the play proper by naming the Character which is about to enter or by stressing the similarity of mood or action between the outgoing and the incoming character or by hinting at some incident of the play.

At times Sūtradhāra, while addressing the audience, is disturbed by some noise behind the curtain. He ascertains the

cause of disturbance and informs the audience about the entry of some character in the play. In most of the plays of Bhāsa, the prologues end in this way.

Defination of Prastavana—

नटी विदूषको वापि पारिपाश्वर्यक एव वा
सूत्रधारेण सहितः संलापं यत्र कुर्वते ।
चित्रं वाक्यं स्वकार्योत्थं प्रस्तुताक्षेपिभिर्मयः ।
आमुखं तत्तु विशेषं नाम्ना प्रस्तावनापि सा ॥

In some cases Sutrādhāra retires after reciting the Nāndī and another actor called Sthāpaka takes his place.

(c) Interludes—Pravesaka and Visakambhaka.

The first act usually follows the Prastavānā but in some cases as in the Mālavikāgnimitra a Viśakambhaka intervenes. The subsequent acts are linked up with one another by short scenes or interludes called Praveśakas or Viśakambhakas.

All art is selective; and the art of drama is not an exception. A dramatist has to pick and choose, out of a particular story, only those incidents which have dramatic significance. However, there are a number of facts which must be placed in the possession of the audience in order to make them follow the plot. This work of supplying the missing links, of filling the gaps is achieved by short introductory scenes called Praveśaka or Viśakambhaka. It may be noted in this connection that in the early days of Sanskrit drama this work was done by Sutrādhāra himself.

These interludes are also justified on the grounds of propriety and economy. Bharata's Nāṭyaśāstra has laid down certain don'ts for dramatists. Incidents such as wars, massacres were prohibited from stage-representation; and any departure from this rule was looked upon as an act of impropriety. However the knowledge of these incidents was necessary, for understanding the plot properly, hence this information was communicated to the audience through the conversation between lower, or middling and lower characters.

Besides the interlude helped in speeding up the action. In *Uttararāmācharita*, a drama by Bhavabhūti, an interval of twelve years elapses between the first two acts. This passing of time is suggested by means of such an interlude.

Briefly it may be stated that the interludes are concerned with incidents unrepresented on the stage or with events which are supposed to have taken place during the intervals of two acts.

The growth of interludes is a later development in Sanskrit Drama. In Śūdraka's *Mṛichhakatika*, there are no interludes.

Praveśaka is defined as follows:—

प्रवेशकोऽनुवात्तोक्त्या नीचपात्रप्रयोजितः ।

अद्वकद्वयान्तविशेषः शेषं विष्कम्भके यथा ॥

Praveśaka, is a short scene, which comes in between two acts. It indicates the past and suggests the future through the conversation of lower characters only.

Viṣkambhaka :—

वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आशयद्वकस्य दर्शितः ॥

मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।

शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥

—साहित्यदर्पण 57.

A *Viṣkambhaka* is a short scene which summarises the past and indicates future incidents through the conversation of secondary characters.

Viṣkambhaka is of two types. *Śuddha* (pure) and *Miśra* (mixed). The only difference between the *Miśra* and *Śuddha* *Viṣkambhaka* is that in *Śuddha* variety, only middling characters participate, while in the *Miśra* type both secondary and lower characters take part. A *Śuddha* *Viṣkambhaka* is in Sanskrit only, while the *Miśra* one has both Sanskrit and *Prākṛt*.

This brings us to the distinction between *Viṣkambhaka* and *Praveśaka*. (1) *Viṣkambhaka* may occur even at the beginning of the first act as in the *Mālavikāgnimitra*, while *Praveśaka* can never come at the beginning of the opening act. (2) *Praveśaka*

has only Nichapātras in it while Viṣkambhaka has either all secondary or some middling and some lower characters. (3) Pra-
veśaka is in Prākṛita only ; Viṣkambhaka if Śuddha is in Sans-
krit and if Miśra it makes use of both Prākṛita and Sanskrit.

Besides the interludes, there are three other notable dramatic devices viz. **Ancavatara, Ancasya and Chulika.**

(d) **Ancavatara :—**

It is a scene at the end of an act, the action of which is continued in the next act without a break, e. g. the end of the first act of *Mālavikāgnimitra*.

(e) **Ancasya :—**

It is a scene at the close of an act in which some character suggests the subject of the next act.

(f) **Chulika :—**

It is a narration of some incident by a voice from behind the curtain.

(g) **Bharatavakya :—**

The play ends with a benediction or prayer for plenty of food, timely rains and general prosperity. It is sung by all the actors.

SOME PECULIARITIES

(a) **Things to be avoided :—**

Nothing is to be introduced in the Play which lowers the hero and which is incompatible with the sentiment of the play.

(b) **Things not to be represented on the stage :—**

Nothing should be represented on the stage that would offend the feelings of the audience. It may only be indicated. Hence it is improper to depict, on the stage such events as a national calamity, the downfall of a king, the siege of a town, a battle, killing or death, all of these being painful. It is equally forbidden to present a marriage or other religious rites, or such domestic details as eating, sleeping, bathing, or anointing the body, amorous dalliance scratching with nails or teeth or such

ill-omened things as curses. But these rules are not without exception e. g. Shri Harsa does not hesitate to represent death, if the dead person is restored to life as in the *Nāgānanda*.

(c) **Absence of tragedy :—**

The death of the hero is never exhibited. This technical restriction has resulted in the absence of tragedies in the Sanskrit drama. Thus the growth of the Sanskrit drama is one-sided, in as much as almost all the extant plays are comedies. In the *Uttararāmacharita* its author Bhavabhūti purposely modifies the mythological story and brings about a reunion of Rāma and Sītā and thus avoids a tragic end.

(d) **Vidusaka.**

He seems to be one of the earliest character in the Sanskrit drama. He appears in the plays of Bhāsa. He is defined as विकृताङ्गवचोवैपरीत्यकारी विदूषकः । Deformed in figure, witty in speech and appearing in a quaint dress he evokes laughter. He is a personal and intimate friend of the hero, who generally happens to be a king. He is a Brahmin by birth and plays the roll of a court-jester. He is greedy and always takes delight even at the mention of food. He is a confidant of the king, who confides to him all his love-secrets in fact he is a counter-part of the Sakhi of the heroine in this respect.

(e) **The close of an act :—**

This is marked by the exit of all the characters on the stage unlike the modern drama.

(f) **Language.**

The hero and other major male characters speak Sanskrit, while women and minor characters resort to Prākṛita.

(g) **Entry of a character.**

No character is to enter without a previous suggestion about its entry except when it is highly excited by the pressure of feelings such as fear, anger etc. Such a sudden entry is preceded by a stage direction *Apatiksepṇa* (with the toss of the curtain).

PERSONAL ACCOUNT AND ESTIMATE OF KĀLIDĀSA.

No historical material is available that can enlighten us on the life of Kālidāsa, nevertheless attempts are made by scholars to reconstruct the life of this prince among poets.

The sources from which we can gather some reliable information are both internal and external. Unlike Bhavabhūti, who gives us some slight information about himself through the prologues of his plays, Kālidāsa does not give us any clue as to his life-history beyond saying that the plays are from the pen of Kālidāsa. In the Meghadūta the poet appears to have shown some partiality towards Ujjain in Mālwā. From this it is inferred that Kālidāsa must have hailed from that region or at least must have spent the best part of his life therein. As regards his family, parentage, education and other details of life we have no satisfactory evidence. He has been claimed by the central regions of Mālwā and Vidarbha, by the eastern tract of Bengal, and also by Kāśmir in the north. However, it is probable that he was a resident of Ujjain.

He had travelled far and wide in the country, as is clear from the detailed descriptions found in the Meghadūta. He was a great devotee of Lord Śiva. This is clear from the frequent references to Śa, lāwara, Sthānu and Pārvatiparmēśvarau, obtained in his various works. He was a vedantin and a versatile scholar. His works reveal deep study and knowledge of the Bhagvatgītā, the Upaniṣads and the Purāṇas. He was a lover of fine arts and music. The several references to music and dancing in his works bear out this fact.

The external evidence of the life-history of Kālidāsa consists of a mass of legends and anecdotes. Some of them are given below.

(1) Popularly it is believed that Kālidāsa was not a born poet but a born blockhead. He was the son of a Brahmin. He lost his parents in his childhood and was brought up by a shepherd. The king of Benares had a beautiful daughter. The king's minister played a cruel joke on him and brought about a marriage between this handsome dunce and the fair princess. However, soon after

the marriage, the cat of the bridegrooms ignorance came out of the bag. The wise princess advised her husband to propitiate the Goddess Kāli. He did so and was blessed by her. On returning home his wife asked him (Is there any improvement in your speech?) This question was replied by him in terms of his three great poems, viz. The Kumārasambhava, the Meghadūta and the Raghuvamśa. The Kumārasambhava commences with the word Asti, (अस्त्युत्तरस्य दिशि देवतात्मा), the Meghadūta opens with the word Kaśchit (कश्चित्कान्ताबिरहगुणा) while the Raghuvamśa begins with the word Vāk (वागर्वाविव संपूतौ).

(2) Another tradition makes Kālidāsa a contemporary of Bhavabhūti (8th century A. D.). He read his drama Uttara-rāmacharita to Kālidāsa and asked him his opinion about it. Kālidāsa suggested an amendment in the fourth line of the famous verse किमपि किमपि मन्दम् etc. (Act I-27) in the fourth line (अविदितगतयामा राज्ञिरेवं व्यरंतीत्) Kālidāsa suggested the word एव in place of the original word एवम्. This change improved the sense of the stanza considerably. This anecdote might have been invented by some admirer of Kālidāsa who wanted to establish his superiority to Bhavabhūti.

(3) A third anecdote has it that Kālidāsa considered that his wife the princess was responsible for his good fortune and hence looked upon her as his gurū and mother. The princess enraged at this cursed him that the woman whom he would love, would murder him. It is believed that Kālidāsa once went to Ceylon on a visit to his friend king Kumārdāsa. There he stayed with a dancing girl with whom he fell in love. He learnt that the king of Ceylon had offered a big prize for completing the following verse :—

कमलात्कमलोत्पत्तिः श्रूयते न तु दृश्यते ।

Kālidāsa added the following line to complete the verse—

बाले तव मुखाम्बोजात् कथमिन्द्रीवरद्वयम् ॥

The unscrupulous dancing girl caused the murder of Kālidāsa in order to secure the prize for herself. Even today Kālidāsa's last resting place is pointed out reverently to travellers in Ceylon.

The following well-known Subhāsitas speak for the high esteem in which our poet was held :—

- (१) पुरा कवीनां गणनाप्रसङ्गे कनिष्ठाकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥ कस्यापि ।
- (२) उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥ कस्यापि ।
- (३) काव्येषु नाटकं यम्यं तत्रापि च शकुन्तला ।
तत्रापि च चतुर्थोऽङ्गस्तद्वदलोकवतुष्टयम् ॥ कस्यापि ।
- (४) यस्यादचोरदिचकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केवां नैवां कथय कविताकामिनो कौतुकाय ॥

(जयदेवप्रसन्नराघव २२)

Shri Aurobindo Ghosh, the saint of pondicherry has paid a glowing tribute to our poet in his book 'The age of, kālidāsa- says he, 'He himself seems to have been a man gifted with all the learning of his age, rich aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the Arts, acquainted with the Sciences, deep in law and learning, versed in the formalised philosophies His business was like Shakespeare's to sing of the immediate past in terms of present. At the same time he occasionally informed the present with the hints of the future, like Shakespeare also he seems not to have cared deeply for religion. In creed he was vedantist and in ceremony a Śaivaite. In morals also he seems himself to have been destitute of the finer elements of morality. His writings show indeed a keen appreciation of high ideal and lofty thoughts but the appreciation is aesthetic in its nature.' Shri Aurobindo Ghosh further observes " Kālidāsa is the great, the supreme poet of the senses, of aesthetic beauty of sensuous emotion. In continuous gift of seizing an object and creating it to eye he has no rival in literature. . . He is besides a consummate artist profound in conception and suave in execution, a master of sound and language who has moulded

for himself out of the infinite possibilities of the Sanskrit tongue, a verse and diction which are absolutely the grandest most puissant and most full voiced of any human speech a language of the God..". Dr. Rādhākṛiṣṇan in his general introduction to Meghdūta pays a splendid homage to Kālidāsa with these words—

"Kālidāsa is the great homage representative of India's spirit, grace and genius. The Indian national consciousness in the base from which his works grow. Kālidāsa has absorbed India's cultural heritage, made it his own, enriched it, given it universal scope and significance."

It may not be thought that Kālidāsa is honoured only in his own country, but he has his admirers abroad too. The great German poet Goethe has expressed his admiration of Śakuntalā in these words.....

"Wouldst thou the young year's blossoms and the fruits of its decline,

And all by which the soul is charmed; enraptured, feasted, fed?

Wouldst thou the earth and heaven itself in one sole name combine?

I name thee, O Śakuntalā, and all at once is said."

Sir William Jones who was the first to translate Śakuntalā in 1795 described him as "the Shakespeare of India."

DATE OF KĀLIDĀSA

"Modesty is the hall-mark of the Indian mind." The poet-priests of ancient India never hankered after popularity. They were never anxious to record the details of their lives and times. The readers too never cared to know much about the personality of the authors. Due to this mutual apathy regarding the historical information about authors, ancient Indian literature suffers from a lack of historical material. Hence the questions of date and authorship have become problematic. In certain cases this fact has given rise to such interesting controversies, as to whether there was only one author or many others bearing the same name.

The problem of fixing the exact date of Kālidāsa is yet unsolved. Scholars are not unanimous as regards even the exact century during which the poet flourished. There are six principal theories or conjectures about the date of Kālidāsa. They range from 8th century B. C. to 11th century A. D. It may seem absurd that scholarship should be so infirm even about the date of the premier poet of India, as the various theories, regarding his date extend over a period of about 2000 years.

The following six theories are advanced by different scholars on the date of Kālidāsa.

(1) **8th Century B. C.** :—M. Hippolyte Fauche places Kālidāsa as early as 8th century B. C. His argument is that Kālidāsa lived at the time of the posthumous child of king Agnivarṇa, the last king in the dynasty of the Raghu who is described in the XIXth canto of Raghuvainśa.

This theory assumes that, because Kālidāsa brought his description of the king from the Raghu family upto king Agnivarṇa's child, he must have been a contemporary of Agnivarṇa. We need not attach much value to this theory as it has not found any support from scholars.

(2) **2nd Century B. C.** :—Dr. C. Kunhan Rājā of the Madras University has lately put forward a theory that Kālidāsa was a contemporary of king Agnimitra of the Śunga dynasty, who flourished in the 2nd century B. C. His argument is twofold. Firstly, the final benedictory stanza (Bharatvākya) of Mālavikāgnimitram is rather unusual. It does not express the usual desire for plenty and timely rains from gods but instead the king wishes that the queen should be favourably disposed to him as other blessings were not wanting, while Agnimitra was ruling (Goptari Agnimitre). According to Dr. Kunhan Rājā, here Kālidāsa wanted to pay a homage to his patron Agnimitra, whose contemporary he was. Secondly Vidiśā the capital of Agnimitra is described as (v. 25) a royal capital in the Meghaduta, while Ujjain is not described as a royal capital therein.

The first argument does not hold water, as the hero in Mālavikāgnimitra is not depicted as an exemplary one. The second

argument has no substance, as the description of Vidiśa is confined to a single stanza while the description of Ujjain in the same poem extends over twelve stanzas.

(3) **First Century B. C. (Traditional View):**—According to the well-established tradition Kālidāsa was the contemporary of the great king Vikramāditya, the founder of Vikrama-era (57 B. C.). It is pointed out that Kālidāsa in his play Vikramorvaśī covertly adores his patron, king Vikramāditya, when he says—
अनुत्प्रेक्षः खलु विक्रमालङ्कारः। or दिष्ट्या महद्गोपकारपर्याप्त्येन विक्रम-
महिम्ना वर्धते भवान्। (Act I). This evidence is regarded as positively conclusively conclusive in assigning Kālidāsa to the first century B. C. This view is shared by the scholars like Sir William Jones, Dr. Peterson, Mr. S. P. Pandit and Mr. M. R. Kale, Prof. Shembavanekar and others.

(4) **Fifth Century A. D. (Gupta Theory):**—Dr. Keith, believes that probably Kālidāsa flourished under Chandra Gupta II of Ujjain, who ruled up to about A. D. 413, in the style of Vikramāditya. Perhaps it is this title that is alluded to in the name Vikramorvaśīya. Further the title of Kumārasambhava may well hint at a compliment to the king on the birth of young Kumargupta his son and successor. This theory is known as the Gupta theory because the title Vikramāditya was assumed by Chandra-gupta after having defeated the Śakas in 395 A. D.

(5) **Sixth Century A. D. (Korur Theory):**—Max-Muller, Ferguson, Dr. Kern and Pathaka along with some other scholars hold the opinion that Kālidāsa belongs to the sixth century A. D. Out of these scholars Mr. Ferguson propounded a remarkable theory known as the Korur theory. According to him the founder of the Vikrama era was Harṣa Vikramāditya of Ujjain, who defeated the Śakas in the battle of Korur in 544 A. D. and in commemoration of his victory, he not only started an era of his own but also antedated it by 600 years in order to make it look ancient and respectable.

But this theory has been exploded by the recent discovery of the Mandosar inscription dated 472 A. D. Some of the verses in the above inscription are clearly in imitation of the verses of Kālidāsa's Meghadūta and Rtusamhāra.

(6) **Eleventh Century A. D. :—**This theory is mainly based on the use of the word Yavan, cf. यवनीमुखपद्मानां सेहे मधुमदं न सः † (Raghuvainśa IV-61). It is argued that Yavans, i. e. Mahomedans first came to India in the 7th century A. D. and hence Kālidāsa must have flourished sometime thereafter. But it is now generally accepted that the word Yavan was used in connection with the Greeks (Ionians) too. Thus, this theory also falls to the ground.

Out of these six theories only the Gupta theory (5th century A. D.) and the traditional theory (First Century B. C.) help the field. In this connection it may be noted that the following two pieces of external evidence help us in fixing the upper limit of Kālidāsa's date. The Aihole inscription dated 634 A. D. refers to Kālidāsa as a poet of well-established reputation in the following verse :—

येनायोजिन वेदमस्थिरमयंविधौ विवेकिना जिनवेशम् ।

स जयतां रचिकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥

Bāṇa (610 A. D.) pays a high tribute to Kālidāsa in his *Harṣacarit* in the following couplet :—

निर्गतामु न वा कस्य कालिदासस्य सुखितपु ।

प्रीतिमधुरसारांमु मञ्जरीखिव जायते ॥

These two verses clearly establish beyond doubt that Kālidāsa could not have flourished later than 610 A. D. at least.

The lower limit of the date of Kālidāsa can be fixed at about first century B. C. in view of the unmistakable references by the poet to the king Vikramāditya in his drama *Vikramorvaśiya*.

Now, a sharp controversy rages round the point of identification of this Vikramāditya and in effect the date of Kālidāsa turns upon the date of this Vikramāditya. Consequently there remain only two theories in the field viz. the Gupta theory and the traditional theory which call for serious consideration in coming to a definite conclusion about the date of Kālidāsa, especially because great scholars are found ranged on both the sides. We for ourselves are inclined to line ourselves with the traditional view, which has been critically examined and followed by Prof. Śembavanekar in his article on the date of Kālidāsa.

In fine, it must be observed that it is difficult to assert categorically the exact date of Kālidāsa on the material available to us. In fact, we respectfully agree with Dr. Rādhākṛiṣṇan that "Whichever date we adopt we are in the region of reasonable conjecture and nothing more". (General introduction to Meghadūta—19 57).

KĀLIDĀSA'S WORKS.

Like Shakespeare, Kālidāsa was a great poet as well as a great dramatist. He bears the titles 'Mahākavi' and 'Kavikulaguru'. Like Spencer he was a poets' poet. As a result of the high regard in which his name was held, the fatherhood of some works, not composed by him is also foisted on him, obviously, to boost the merits of such works. This may rather seem surprising to a student of English literature, who knows that the great Shakespeare is sought to be deprived of the authorship of his works by the propounders of the notorious Baconian Theory.

As many as thirty works are ascribed to Kālidāsa's name. However the consensus of the opinion of scholars is that Kālidāsa wrote three plays viz. 'Mālavikāgnimitra', 'Vikramorvaśīya' and 'Śākuntala' and four poems viz. 'Rutusainbhāra', 'Kumārsambhava' and 'Raghuvainśa'. Out of the five well-known 'Mahākāvya' known to Sanskrit literature, the 'Kumārsambhava' and the 'Raghuvamśa' are two 'Mahākāvya' by Kālidāsa the other three being Māgha's 'Śīsupālavadha', Bhāravi's 'Kirātārjuniya' and Harṣa's 'Naiṣadhiya-charit'.

It is difficult to fix the exact chronological order of Kālidāsa's works. However from the development of the style and art of Kālidāsa, it is generally accepted that the 'Rutusambhāra' was his first, Kāvya' and the 'Mālavikāgnimitra' was his first play. The 'Raghuvamśa' and the 'Śākuntala' are the products of his mature genius. It may be pointed out here that according to Prof. Jagirdar Vikramorvaśīya is his first play as the Mālavikāgnimitra appears to be an improvement on the Vikramorvaśīya. He contends that in the Vikramorvaśīya the poet's construction of the plot is less skilful and his similes are more commonplace than elsewhere.

It may be mentioned here that even out of the above mentioned seven works usually accepted as written by Kālidāsa, doubts have been expressed in some quarters about the authenticity of the 'Rutusambhāra, as a whole, cantos IX to XVII of the 'Kumārasambhava' and the play 'Mālavikāgnimitra'.

The authenticity of Rutusambhāra is attacked on the following grounds: its amateurish style, ethical laxity, and absence of the usual commentary by 'Mallinātha' his celebrated commenatator. It is true that the style of the 'Rutusambhāra lacks the polish and grace of the poet's later works, but that is due to his inexperience as a writer. On this ground it is possible to argue that Romeo and Juliet cannot be from the pen of that Shakespeare who wrote Hamlet. As to the charge of ethical compromise this poem is in the same class as the play 'Mālavikāgnimitra' which is incidentally his first play. The ethical approach of a young poet is bound to be less acceptable as compared with that of an amateur poet. Lastly, perhaps 'Mallinātha' might not have felt like commenting on such an easy work. The authenticity of 'Rutusambhāra' is also demonstrated by Dr. Keith. Cantos IX to XVII of the 'Kumārasambhava' are also looked upon as spurious on the ground of the sharp contrast of style between these and the first eight cantos.

Dr. Wilson, an eminent Sanskrit scholar, has surprisingly enough put forward a theory that the 'Mālavikāgnimitra' is a work of another Kālidāsa who lived in the 10th or 11th century A. D. and that the author of the Śākuntala and other works is quite different from him. For detailed discussion of Dr. Wilson's Theory see page 35.

KĀLIDĀSA AS A DRAMATIST.

When Sir William Jones described Kālidāsa as the Shakespeare of India he intended to pay a glowing tribute to his high dramatic and poetic ability. Kālidāsa was a poet-dramatist par excellence. The development of his genius like that of Shakespeare is progressive. A detailed study of his works, poetic as well as dramatic reveals a logic of perfection. His last play the Śākuntala and his last Kāvya the Raghuvamśa bear the

impress of a master-mind. In this respect the Śākuntala can well be compared with Shakespeare's last play, the Tempest.

We may now examine the special merits of Kālidāsa, which have earned for him the first place in the domain of Sanskrit Drama. Kālidāsa was a master plot-builder like Shakespeare, he never took the trouble to invent his plots but drew freely upon mythological and historical material available to him. Supreme dramatist as he was, he never used the material as it was, but made improvements in it by introducing changes necessary for its dramatic representation. The curse-motive supplied to the otherwise inexplicable conduct of king Duṣyanta in repudiating Śākuntala his wedded wife, is an instance in point. In the Mālavikāgnimitra also, the love of king Agnimitra for Mālavikā is an invention of Kālidāsa and not a historical fact.

Having decided upon his plot, Kālidāsa showed great skill and ingenuity in inventing incidents with dramatic significance. The incidents flowed in a natural sequence one out of another, and the whole thing was marked with a unity of action. In the first act of the Mālavikāgnimitra the signet ring with a serpent's mark is mentioned only casually; the audience has no idea till the fourth act, as to the vital part it plays in the play.

Kālidāsa had a deep insight into human nature. He created characters who breathe air of this world even when they are from the celestial world. His Urvaśī in the Vikramorvaśīya bears out the above remark. His Kaṇva in the Śākuntala is a representative type of a father shedding tears at the separation from his daughter. Śākuntala is an embodiment of a girl in love, a wife struggling to get justice at the hands of her husband and a mother who tends her son in wilderness in expectation of a final reunion. In the Mālavikāgnimitra we have three principal female characters but each one is depicted differently from another. Dhāriṇī and Irāvati are co-wives, who are threatened with a fresh rival in Mālavikā, yet the attitude of the two towards the whole affair is poles apart. Dhāriṇī is a perfect model of an Indian wife having absolute regard for a husband about whose character a possibility of two opinions cannot be excluded. On the other hand Irāvati is depicted as a very jealous woman, a veritable

shrew who yields to the wishes of her husband most grudgingly: Mālavikā a princess is presented as a coy clever girl with an artistic temperament.

In the depiction of sentiments Kālidāsa excels all other dramatists, with the possible exception of Bhavabhūti in *Uttararamcharit* and that too in respect of Karuṇarasa only. Kālidāsa's favourite Rasa is Śṅgāra (love), which is the dominant sentiment of his plays. He is essentially like Shelley, a bard of love. All his works reveal a progressive appreciation of the prime sentiment of love. In depicting other sentiments also he does not lag behind e. g. pathos in the fourth acts of the *Śākuntala* and the *Vikramorvaśi*, Hāsyarasa in the second act of the *Śākuntala* and *Adbhuta* in the fifth act thereof.

Kālidāsa was an ardent worshipper of nature. Nature to him is a living force which influences human life considerably. Nature is a close associate of man. In the fourth acts of both the *Vikramorvaśi*, and the *Śākuntala* nature is not only a background but a living character. She sympathises and sheds tears at the sorrows of Purūravas, Kaṇva, Śākuntalā and her friends. Thus, here Nature is in tune with man.

Kālidāsa's art is suggestive, and not expressive. Dr. Bhandarkar remarks 'Kālidāsa suggests or indicates the sentiments which Bhavabhūti expresses in forcible language.'

Kālidāsa's style is simple, natural and appealing. He wrote in the Vaidarbhi style, which was marked for its forcefulness and directness of appeal. His style is beautified by the proper use of figures of speech. Kālidāsa is known specially for his apposite similes and generalisations (अवन्तिरन्यास) The verse 'उपमा कलिदासस्य etc.' is too well-known to be reproduced here. Even though studded with figures of speech his style is not artificial. His diction is always happy.

It may be noted here that Kalidasa's plays do not reflect his contemporary society, while Bhavabhūti aims at giving a realistic picture of the life and society of his age.

PLOT OF THE PLAY.

Unlike the two other plays of Kālidāsa the plot of the *Mālavikāgnimitra* is very complicated one. It bristles up with several incidents, before culminating in the final union of the lovers. Below is given a short act by act synopsis of the play.

ACT I

Prologue.—We are introduced to Kālidāsa as a new poet. Sūtradhāra declares his intention to stage the play *Mālavikāgnimitra* on the occasion of the spring festival.

Mixed Interlude (Misra Viskambhaka).—Kaumudikā and Bakulāvalikā the two maids of queen Dhārīnī are on special errands. One is to report on the progress of Mālavikā in her dance-training under professor Gaṇadāsa, while the other is to bring from the artisan a ring of the queen with snake-seal thereon. Audience is informed that the king has by chance seen beautiful Mālavikā in a picture among the attendants of his queen Dhārīnī, and shows interest in her. The queen tries to keep Mālavikā away from his sight. Gaṇadāsa sends a word to the queen that his pupil Mālavikā was doing exceedingly well. He learns from the maid that Virasena the queen's brother of an inferior caste, who was commander of the frontier fort on the bank of Narmadā had sent Mālavikā as a present to his sister Dhārīnī.

Main Scene.—Recently there has been a revolution in Magadha and Puṣyamitra, the father of Agnimitra has usurped the throne of the Maurya-king after imprisoning his minister. At that time a dispute arises for the kingdom of Vidarbha between two cousins Yajñyasena and Mādhavasena. One of them viz. Mādhavasena, offers his sister Mālavikā to king Agnimitra and is proceeding with her to Vidiśā, the capital of Agnimitra. On his way, he is taken captive by his cousin Yajñyasena, who usurps his throne. Agnimitra had written to the king of Vidarbha to release Mādhavasena and his sister. In reply, the king of Vidarbha demanded in return the release of his brother-in-law the minister of the Mauryas. He regretted that Mālavikā who was missing in the confusion following the assault was not traceable. Being enraged at his arrogance, Agnimitra orders his general to march against the Vidarbha king.

After this political business, the real action of the play begins. Gaṇadāsa and Haradatta the two professors of dancing are shown challenging each other's superiority in the art of dancing. The king is approached for a verdict at the instigation of Vidūṣaka. As Gaṇadāsa is Dhārīṇī's partisan the king refuses to act as a judge for fear of being called partial and appoints Kauśiki, a Buddhist nun, as an arbitrator. Kauśiki suggests that the test should be not of the knowledge of the art of dancing of the two contesting parties but rather of their ability to impart the knowledge to their pupils. Mālavikā is the pupil of Gaṇadāsa and Irāvati that of Haradatta. The suggestion of Kauśiki excites the queen's jealousy further, who was already trying to keep Mālavikā away from the king's eye. The queen, however, consents to hold the test, for the prestige of Gaṇadāsa.

ACT II

The exhibition of the dancing of Mālavikā is held as settled in Act I. King thus gets an opportunity of watching her beauty. Mālavikā's skill is approved by the judge Parivrajikā. As it was dinner-time the test of Haradatta's pupil is postponed.

ACT III

INTERLUDE (Pravesaka)— From the conversation between the two maids Samāhitikā and Madhukarikā, we learn that Gaṇadāsa won the contest, owing to the superior merit of his pupil Mālavikā. The king is love-sick; Mālavikā is kept away from him more securely. In Pramadavana, the golden Aśoka has not put forth blossoms and Madhukarikā goes to the queen to report this to her.

Main Scene— The love-sick king enters with Vidūṣaka. He tells the king that he has taken into confidence Bakulāvalikā, friend of Mālavikā who has promised help. Then the two go to the pleasure-garden at the invitation of Irāvati for a swing-ride. At the instance of Dhārīṇī, whose leg was contrived to be injured by Vidūṣaka. Mālavikā goes to the same garden to kick the Aśoka tree to make it blossom. Mālavikā is promised reward of the desired thing by the queen, provided she made the Aśoka blossom within five days. Bakulāvalikā decorates Mālavikā's

foot with royal ornaments to make her ready to kick the *Aśoka*. King and *Irāvati* watch this from two different hiding places. *Bakulāvalikā* inflames *Mālavikā*'s love for *Agnimitra*. The king appears on the scene but the romantic atmosphere is shattered by *Irāvati* who rushes forth in great anger. The king tries to appease *Irāvati*, in vain.

ACT IV

Vidūṣaka informs the king that *Dhārīṇī*, having come to know from *Irāvati* the incident in the *Pramadavana* garden has imprisoned *Mālavikā* and *Bakulāvalikā* and that they are not to be released unless the queen's snake-sealed ring was produced. Scene now shifts to queen *Dhārīṇī*. *Parivrājikā* attends upon her whose leg was injured. *Vidūṣaka* pretends that he is bitten by a serpent while plucking flowers for the queen. The physician *Dhruvasiddhi* is represented to have prescribed that the queen's snake-sealed ring is necessary for healing *Vidūṣaka*. The queen unsuspectingly parts with the ring. In the next scene we find *Vidūṣaka* narrating to the king his success in securing the release of *Mālavikā* by means of the queen's ring. The king goes to *Samudragṛha* where *Mālavikā* is waiting. *Vidūṣaka* falls asleep outside. The news reaches *Irāvati*. She goes to the scene to the great embarrassment of the lovers. The awkward situation is saved by the entry of the door-keeper, who brings in the saddening news that princess *Vasulkāmi* is frightened by a monkey. Everyone departs in a hurry.

ACT V

Interlude:—

Through this interlude we learn that *Virasena* has defeated the *Vidarbha* king and *Mādhavasena* is set free.

Main Scene:—

Mālavikā is identified by two maid servants from *Vidarbha* as the missing sister of *Mādhavasena*. It is learnt that in the confusion that ensued after *Mādhavasena*'s capture, *Mālavikā* was rescued by *Sumati*, his minister. *Sumati*'s party proceeding to *Agnimitra*'s capital was set upon by dacoits. *Virasena* the brother of *Dhārīṇī* secures her from some foresters and sent her as a

present to his sister. Sumati's sister Parivrājikā who had reached Agnimitra's court safely, did recognize Mālavikā on her arrival, but she refrained from giving out the secret about Mālavikā's identity, as she was aware of a prophecy that Mālavikā would have to be a servant for one year and thereafter she would be married happily. After Virsena's victory, it is proposed to give half of the kingdom of Yajñyasena, to his cousin Mādhavasena. At the same time the news comes about the victory gained by Vasumitra, the son of Dhārīṇi. Being elated at this, Dhārīṇi consents to the marriage of the king and Mālavikā, especially having regard to her promise to reward Mālavikā on the blossoming of Aśoka within the stipulated period of five days. Thus the play ends on a happy note.

SOURCES OF THE PLAY

The Mālavikāgnimitra is a romantic comedy, woven round the love-story of king Agnimitra and Mālavikā. Like Shakespeare Kālidāsa has, it appears, made use of the historical material available to him. Agnimitra the hero of the play, Puṣyamitra his father and Vasumitra his son are historical persons belonging to the Śunga dynasty. According to Vincent Smith this dynasty was founded in 183 B. C. by Puṣyamitra, who was the commander-in-chief of the Maurya king Brhadratha. While his master was inspecting a guard of honour Puṣyamitra treacherously brought about his death and usurped his throne and declared himself as the sovereign of the Maurya dominion. Baner has referred to this incident in his *Harṣacharit*. Puṣyamitra (whom Kālidāsa mentions as Puspamitra) appointed his crowned prince Agnimitra as the Viceroy of the outlying southern provinces of his kingdom, extending upto the river Narmadā. Though Puṣyamitra had his metropolis in the old city of Pāṭalīputra, yet Agnimitra had his separate capital at Vidiśā the modern Bhilsā on the river Betvā in the ex-Indore State territory. Vasumitra, the young son of Agnimitra was also employed on active service. He was entrusted with the task of protecting the sacrificial horse, let at large by Puṣyamitra, who intended to perform the Aśvamedha sacrifice. In the meanwhile Agnimitra scored a success over the king of Vidarbha (Berar). This king had to cede half of his kingdom

to a rival cousin. In the course of the rambling of the sacrificial horse prince Vasumitra inflicted a defeat on the forces of Yavanas who according to Vincent Smith were a part of the army of Menander, the Greek invading King. Menander invaded India after Alexander, sometime between 155 to 153 B. C. Pusyamitra died five years after the retreat of Menander. He was succeeded by Agnimitra, who reigned but a few years. Thereafter came Vasujyēṣṭha or Sujyēṣṭha probably his brother who was followed by Vasumitra. This Śunga dynasty came to an end with its tenth king Devabhūti or Devabhūmi, who was sensuous like Agnimitra. This dynasty held sway for about 110 years.

In the play *Mālavikāgnimitra*, Pusyamitra is referred to as Senāpati and not as a king. (cf. कञ्चुकीः-अयं पुनरिदानीं सेनापतेः पुष्पमित्रस्य etc. Act V after verse 14.). Vasumitra is mentioned as the son of the king Agnimitra in the *Praveśaka* to Act V. This is all about the historical basis of the *Mālavikāgnimitra*.

Apart from these three persons of the Śunga dynasty other characters, who appear to be historical are Vāhataka, the minister of the King Agnimitra, virasena his brother-in-law and Yajñyasena the King of Vidarbha and his cousin Mādhavasena. It is difficult to say whether Dhārīṇi and Irāvati are historical characters. Vidūṣaka and Kauśiki are entirely of Kālidāsa's creation, and both of them form the mainstay of the action of the play in as much as they accelerate the love story. It may well be that Kālidāsa might have in his mind a tradition about the romantic marriage between Agnimitra and Mālavikā, while writing this play. In the words of Mr. S. P. Pandit "the drama was probably written, while the story of Agnimitra's conquest was yet fresh in men's minds and not invested with the hazy mist of legendary obscurity".

According to some scholars, Kālidāsa, must have made use of the story of Bandhumati occurring in the *Bṛhatkathā* of Guṇādhya. This *Bṛhatkathā* was originally written in the Paisāchi dialect. It is not available at present in its original form. It appears in abridged form in the following two books: *Kathāsaritsāgara* of Somadeva and *Bṛhatkāthāmanjari* of Kṣemendra.

The story of Bandhumati is as follows :—

King Udayana of the Vatsa country married Vāsavadattā the daughter of Mahāsena, the king of Ujjaini. Vāsavadattā's brother Pālaka sent Bandhumati, a princess conquered by him as a present to his sister, under the assumed name, Manjulikā. King Udayana was charmed by her beauty. His friend Vidūṣaka brought about a meeting between the two and the king married her secretly. When Vāsavadattā came to know about it, she was enraged and tried to prevent their union. She even imprisoned Vidūṣaka. Ultimately the king, with the help of Parivrājikā who was a friend of Bandhumati, pacified queen Vāsavadattā and secured her consent for the union. The points of resemblance between the episodes of Mālavikā and Bandhumati are obvious. In both, heroines move about incognito; it is the Vidūṣaka who brings about a meeting of the lovers in a bower. The imprisonment of Vidūṣaka in the former and of Mālavikā in the latter and lastly the final settlement at the instance of Parivrājikā are other common features of the two.

A third possible source of this drama may be Swapnavāsavadattā of Bhāsa, who was by then an established writer of repute, as is clear from the prologue of the Mālavikāgnimitra. Further the idea of the blossoming of the Aśoka tree within five nights might have been borrowed by Kālidāsa from Bhāsa's play the Pancharātra. At any rate the rivalry between the two professors of dancing, Vidūṣaka's device for securing the release of Mālavikā with the help of a signet ring are pure inventions of Kālidāsa.

PRINCIPAL CHARACTERS IN THE PLAY.

MĀLAVIKĀ

Mālavikā is the heroine of the play. A princess by birth, she is the sister of Mādhavasena the prince of Vidarbha. Being a girl in her teens, she is referred to as Bālā, Dārikā in the play. She is exceedingly beautiful. She not only amites the king Agnimitra with love but also rouses the jealousy of Irāvati and Dhārīnī (cf. स्थाने खलुकातरं मे हृदयम् । Act III.) She is a clever girl, having an aptitude for dancing and fine arts, and soon surpasses her rival Irāvati in the art of dancing. Gaṇadāsa her dance-teacher

describes her as Paramanipūṇā and Medhāvinī and concedes that in the sphere of acting she excels him too (cf. I-5). Indeed it is a case of 'शिष्यादिच्छेत्पराजयम् ।'

It is by virtue of her beauty and artistic talents that she wins over the king's heart completely. It may sound strange, that Mālavikā, a girl of sweet seventeen should feel attracted towards the middle-aged, much-married king. It must be remembered that her brother had fixed her match with the same Agnimitra, but as ill-luck would have it, her brother's party was attacked on the way, he was taken captive and she was left in the wilderness. Fortunately, she fell into the hands of Virasena, the brother of Dhārīṇī, who presented her to his sister. Thus, she was a damsel in distress. This back-ground coupled with the personal charms of the king and his keen appreciation of her art attracted her towards him.

She is timid, and is always afraid of Dhārīṇī who, from the very beginning, tries to keep her away from the sight of the king. Hence she never takes any initiative in love but solicits the help of Bakulāvalikā. She bears patiently her lot of a maid (Dāsi) as she was aware of the prophecy that she would be required to lead a maid's life for one year. Her weak nature is especially seen when at the end of the soliloquy at the beginning of the third act she sits down to lament (परिदेविष्ये तावत् विसम्य मुहूर्तम् । Act III.) As a princess we expect her to be of a sterner stuff.

In the words of Dr. Keith "The heroine is herself but faintly presented". In contrast, the more effective characterisation is reserved for the two queens. Mālavikā is not outstanding or impressive as Śakuntalā. The only redeeming feature of her character may be stated in the following words 'There is in Mālavikā, a sweetness, a delicacy, a purity that makes her no unworthy precursor of Sitā, of Indumati, of the Yaksha's bride and of Śakuntalā'.

AGNIMITRA

Agnimitra the hero of our play is labelled as an 'unheroic hero' by some scholars. They base this criticism on the ground

that he appears mainly as a love-sick hero and that he is not depicted as a king performing heroic deeds like Purūravas and Dugyantā. However on a close study of the play it will be seen that Agnimitra was not only a love-sick hero but he was also interested in political strategy and wars. At the very outset he is shown holding deliberations with his minister Vahātaka regarding state affairs. He is a king with self-respect and has quick decision too. He orders reprisals against the king of Vidarbha who proposed terms of exchange of prisoner on a footing of equality. In the fifth act also we find him taking keen interest in state business. He is also a shrewd monarch, who knows the science of statecraft well, for on the capture of the King of Vidarbha, he orders a division of the Vidarbha Kingdom. In this respect it is worthwhile to note the high tribute paid by Kanchuki to the statesmanship and generosity of his master (Act - V verse 14).

The critics of the king's ability as a ruler try to derive support also from Dhāriṇi's taunting remark in the first Act (यदि राजकार्ये-
एवपीदुष्यन्पुननिपुणतायैपुनस्य तदा शोभनं भवेत् ।). It may be pointed out that the said remark comes from a prejudiced and jealous mind. It is true that the hero does not display his prowess by personally defeating his enemies but all the same he achieves victory through his general and his son by using proper strategy.

He is depicted as a middle aged king, who falls in love with Mālavikā, who was a young maid in the service of queen Dhāriṇi. He had already a big harem. In the light of this back-ground his new love-affair with Mālavikā is certainly objectionable. Especially the fact that Mālavikā was only an attendant of Dhāriṇi, speaks for his questionable taste.

The king is rather leisurely in his love affair. It is Viduṣaka his Kāryāntarasachiva, who is active all the while devising ways and means to bring about a meeting of the lovers. The king has full faith in Viduṣaka's ability in this behalf and blindly plays in his hands. He is a Dakṣiṇa type of lover, who pays due respect to his queens. He goes to the extent of prostrating himself before Irāvati, when caught red-handed. Of course this gesture of his may be construed more as apologetic than respectful.

Lastly, like ancient Indian kings he was a great appreciator of fine arts. He maintains two learned professors of dancing and acting at his court and gives facilities to his younger queen Irāvati to learn these five arts. On the whole Agnimitra the hero may not be a lovable character, but he is not despicable either. Thus it will be seen that he is a Dhīra'ālita type of hero, decing gray happy-go-lucky, a patron of arts and sports and above all a lover, who cares more for the affairs of his heart than for the affairs of state.

DHĀRINI AND IRĀVATI

Dhārini, the elder queen is a model Indian wife. She is well-balanced unlike Irāvati, who flies into rage at the sight of king's amours and even goes to the length of assaulting the king with her girdle. Both are Jealous naturally, however Dhārini is more discreet of the two. She fully sees through the game of holding a dance-contest, yet she uses her discretion and restrains her feelings. Dhārini is wrongly regarded as innocent of jealous feelings. She knows her husband only too well. She is not only jealous but cautious too. She tries to keep Mālavikā, her beautiful maid out of the king's orbit from the very beginning and she avoids giving out her name, inspite of the King's repeated queries.

Her jealousy towards Irāvati is manifest by her action of appointing Mālavikā to fulfil the Dohada of the golden Aśoka tree; when she could have easily deputed Irāvati her co-wife to do the job. She protests mildly against her husband's misbehaviour with the words 'अहो अविनय आर्यपुत्रस्य । Act I.'. She is tender at heart. She shows great anxiety and pity for Vidūṣaka when he pretends to have a snake-bite, even though she knew that he was plotting against her interest. She is true to her word and in fulfilment of her promise permits Mālavikā's union with the king but she does so only after consulting Irāvati, the other aggrieved party.

Iravati, the junior queen is beautiful and young. She has liking for fine arts. She is clever but her impetuosity oversteps her discretion. She shadows the king successfully in the Pramadavāna and Samudragrha and puts the king in the wrong box.

Irāvati is heartless and insensible. She instigates Dhārīṇi to confine Mālavikā and thus adopts the policy of tit for tat against the king. She does not even spare Dhārīṇi and accuses her of being instrumental in bringing about a meeting between the king and Mālavikā, the maid. She abuses her husband too (cf. सट् त्रिविधसनीयहृदयोऽसि । — Act III) and insults him with the taunting remark that those were not the feet of Mālavikā when the king falls at her feet. However her outburst against the king is natural, as she was the king's favourite queen, before he saw Mālavikā. Dhārīṇi was already a back number, Irāvati herself having displaced her. But now it was her turn to be thrown into the back-ground by Mālavikā. What a poetic justice indeed!

Dr. Keith has remarked that "the most effective characterisation, however, is reserved for the two queens, Dhārīṇi and Irāvati; the grace and dignity, and finally the magnanimity of the former, despite just cause for anger, are set off effectively, against the passionate impetuosity of the latter, which leads her to constant caves-dropping and to an outbreak against the king, forgetful of his rank and rights".

VIDŪŚAKA

Vidūśaka Gautama is the main spring behind the action of the play. Other Vidūśakas of Kālidāsa are dull greedy lethargic Brahmins, whose sole occupation is to keep company with the king and to evoke laughter by some ridiculous remarks and tricks. In the other two plays Vidusaka has a very few wise utterances while in this play we rarely find any foolish utterances on his part and those too are purposely made to suit the situation. It is like Hamlet's madness with a motive in it. Vidūśaka is very clever and resourceful. He is equal to every occasion and is rightly complimented by the king who knows his worth very well, as a Kāryāntara sachiva. It is he who provokes a quarrel between Haradatta and Gaṇadāsa in order that the king may get an opportunity to have a full view of Mālavikā at her best. He also detains her on the stage by cracking a joke (प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । — Act II). He causes Dhārīṇi to slip from the swing. This accident gives an opportunity to

Mālavikā to oblige Dhārini. He is a perfect actor and successfully pretends to have been bitten by a snake in order to induce Dhārini to part with her ring, with which he eventually secures Mālavikā's release. Finally he does succeed in bringing about the union of the king and Mālavikā. He is himself a Pithamardaka (a go-between), a title he gives to Kausiki in a light vein. His richest reward for his services to the king comes, paradoxically enough from his adversary queen Irāvati, who describes him as a Kāmatantrasachiva.

His only moment of discomfiture comes when he is off his guard, asleep in the Samudragrha. At that time he gives a clue to queen Irāvati, by his mumblings in dream (Act IV). The predominant part played by Vidusaka has led some critics to remark that the Vidusaka is the hero of this play.

PARIVRĀJIKĀ.

Parivrājikā, referred to in the play as Kausiki is the sister of Sumati, the minister of Mādhavasena. She was one of the unfortunate members of Mādhavasena's party, which was attacked — on the way. When her brother Sumati is killed in the scuffle, she boldly disposes of his body and turns a Buddhist nun. (According to some, she is a brahmin Sannyāsini.) When she saw Mālavikā in Agnimitra's court, she recognizes her but shrewdly keeps quiet in view of the prophecy. However she makes up her mind to bring about the union of Agnimitra and Mālavikā as it was the unfinished mission of her deceased brother. Hence she joins hands with Vidusaka in encouraging king's feelings for Mālavikā. She acts as a judge at the dancing contest. She suggests that the contestants should appear in thin raiment in order that the king should have an opportunity to get a fuller view of Mālavikā. A shrewd woman as she was, she sees through Vidusaka's snake-bite trick but keeps quiet to facilitate Mālavikā and finally influences Dhārini to consent to confer the title of Queen (Devi) on Mālavikā.

Vidusaka calls her jocularly a Pithmardikā but in reality she turns out to be one. If Vidusaka is a Pithamarda of the king she is a Pithamardikā of Mālavikā without the latter's knowledge. Vidusaka's partiality for the king is obvious and

well-known to all but the mind of Parivrājikā is not known to many. She is depicted as a learned lady of noble birth, a critic and a judge of fine arts. She commands respect of both the king and the queen by her seemingly impartial behaviour. She is a forerunner of Bhavabhūti's Kāmandaki in the *Mālatimādhava*.

TIME ANALYSIS OF THE PLAY

From the saint's prophecy referred to by Parivrājikā in Act V in the words 'संवत्सरमात्रमियं प्रेक्ष्यभावमनुभूयतनः सदृशमर्तुगामिनीं भविष्याते।' we learn that Mālavikā is in bondage for one year since the time she fell in to the hands of the foresters upto the time of her marriage. She was seen by the king in a picture, several months after her arrival at the court. Thereafter Dhārini took special care to keep Mālavikā away from the king's eye. So she must have been seen in the picture by the king at the most a month or two, before her dancing test. After the test, action moves very swiftly and the incidents of the play extend over a period of about two weeks. The time of the year was the spring, as is clear from the reference to non-blossoming of Aśoka in time.

ACT I. Incident of the main scene takes place on a morning in spring from 9 A. M. to 11 A. M.

ACT II. At the end of the dancing test of Mālavikā, midday is announced, hence the test is over by twelve noon. Actions of both the first and the second act take place on the same day.

ACT III. In the *Praveśaka* to Act III we see that, Udyānapālīkā wants to know the result of the dancing test. This clearly shows that the conversation between the two maids must have taken place very shortly after the dance-contest.

We learn in this Act that Mālavikā is pining for the king these days. This cannot mean a very long period of time. It appears that a period of a week or so must have elapsed between the two incidents. The reference to non-blossoming of Aśoka leads us to conclude that about a month must have passed since the advent of the spring. This is also corroborated by the king's remark in the Act V (परिणामाभिमुखमृतोऽस्त्युपयति यौवनं चेतः।), which must have been made by him some four days after the incident in this scene.

The gap between the introductory and the main scene is not more than two to three days ; because, immediately after learning from Udyānapālikā about the non-blossoming of the Aśoka, Dhāriṇi must have arranged for the fulfilment of its Dohada. Now owing to deliberate rashness of Vidūṣaka, she is unable to fulfil it herself and hence she deposes Mālavikā to do that job for her, probably the next day.

The period from this scene in the act III, to the end of the drama can be accurately stated to be not more than five nights (cf. अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्त पनीयाशोकः । Act IV.)

ACT IV. On the next day after the incident in the third act Irāvati goes to Dhāriṇi to inquire about her health (cf. ह्यः किल तत्रभवती इरावती etc. Act IV.) and informs her about the king's intimacy with Mālavikā. Immediately Mālavikā is put behind the bars by Dhāriṇi. The next day Vidūṣaka secures her release. At the end of the act we are told that the Aśoka has blossomed. This establishes that it must have been the fourth day out of the stipulated five nights.

ACT V. The action in act V takes place on the next day in the morning, as is clear from the fact that the king after finishing his court duties proceeds directly to the Pramadavana.

THE SCENES OF ACTION

Act I. King's court-hall.

Act II. Dancing hall.

Act III. The Pramadavana ; near golden Aśoka.

Act IV. The Pramadavana ; and the Samudragrha.

Act V. The same as in Act III.

Geographical places mentioned in the play

VIDIŚĀ :—

A river in Mālwā falling into Jumnā probably identical with Vetrevati, the modern Betwā. Vidiśā is also the name of a town on the same river which was the capital of the country governed by Agnimitra. It is identified with the modern Bhilsā.

VARADĀ:—

A river in the Central Provinces, taking its rise in the Satpuri Mountains, running between Betul and Nāgpūr, separating the Districts of Nāgpūr, Vardhā and Chāndā from Berār and Nizām State and falling into the Godāvāri. It is known by the name of the river Vardhā at present. The country watered by this river must have been governed by Yajnyasena and was afterwards equally divided between Yajnyasena and Madhavasena.

NARMADĀ:—

A famous river separating the kingdom of Agnimitra and Yajnyasena. On its bank Agnimitra had erected a fort to guard his frontier and had stationed his general named Virasena there.

SINDHU:—

Another river in Mālwa to the west of the Betwā, joining the river Chumbal. It was on the Southern bank of this river that the sacrificial horse of Puspamitra was detained by an army of Yavanas. The great river Indus is not meant by this Sindhu, as neither the latter Mauryas nor the Śungas exercised any Jurisdiction in the Punjāb.

DR. WILSON'S THEORY ABOUT THE MĀLAVIKĀGNIMITRA.

Dr. Wilson, an eminent Sanskrit Scholar in his book 'Theatre of the Hindus' has surprisingly enough advanced a theory that the Mālavikāgnimitra is a work of another Kālidāsa, an interior namesake of the great poet of antiquity who lived in the 10th or 11th century A. D., and that the author of the Śākuntala and other works is quite different from him. The two principal grounds on which Dr. Wilson bases his conclusion are (1) 'there is neither the same melody in the verse nor fancy in the thoughts' and (2) 'the manners described appear to be those of a degenerate state of Hindu society'.

The first argument of Dr. Wilson is not convincing as it is based in the first place on personal appreciation. With great respect to the learned Doctor, it is difficult to agree with him.

It is true that the best verses in the *Mālavikāgnimitra* may not compare favourably with the best of the *Śakuntala*, however the general style of both the plays has an unmistakable identity. The poetry in the *Mālavikāgnimitra* is natural, smooth, and simple to the same extent as that of the other two plays of Kālidāsa. Whatever lack of excellence is felt in the *Mālavikāgnimitra* is obviously due to the fact that this play is the first dramatic work of our poet written while he was yet young. Shakespeare's early dramatic work is also open to the same comment, but it is nowhere contended that, that is not from his pen. As regards the absence of fancy, probably it is due to the matter of fact, historical story chosen by Kālidāsa for his play. Indeed, in the words of Prof. Weber 'both (the *Śakuntala* and the *Vikramorvaśī*) rest more-over upon a mythical background and consequently bear a more magnificent and ideal character; the *Mālavikāgnimitra* portrays the life in the Court of a historic prince and consequently, the bare actuality, with its self-made and therefore scanty concerns'.

Second ground of Dr. Wilson, which led him to conclude that the play *Mālavikāgnimitra* must have been composed in the 10th or 11th century is that, the manners depicted in it are of a decadent Hindu society. Now, it is not clear, which character has specially offended the sense of propriety of Dr. Wilson with its shocking manners. The only possible objection which may be taken is to the love of a middle-aged hero like Agnimitra, having already a couple of wives and a grown-up heroic son, towards a young maid-servant *Mālavikā*. Agnimitra was a king in the first place and a romantic one at that. Moreover polygamy had been an accepted feature of the then Hindu society. Thus having regard to these considerations, there is no particular degeneration here and further, it must be borne in mind that the society depicted in this play is by no means a representative one. In conclusion, we may, point out with S. P. Pandit that the manners portrayed in the two other plays are like-wise open to the same censure.

Apart from this, the following few points may be taken into consideration in establishing the identity of the author of the

Mālavikāgnimitra with that of the Śākuntala and the Vikramorvaśi. Kālidāsa was a devotee of Śiva as is clear from his Nāndis in the Vikramorvaśi and the Śākuntala. The Nāndi of the Mālavikāgnimitra is also in praise of Īśa i. e., lord Śiva like that of the Śākuntala. The Nāndi of the Vikramorvaśi is also addressed to Sthānu (i. e. Śiva). Especially it may be noted that the eight-fold manifestations of Śiva referred in the Nāndi of the Śākuntala in the words 'तनुमिरवतुवस्तामिरष्टाभिरौषः।' are also echoed in the Nāndi of the Mālavikāgnimitra in the words 'अष्टाभिर्यस्य कूलं जगदपि तनुमिबिभ्रतो नाभिमानः।'. Further the prologue to the Mālavikāgnimitra in terms mentions twice that the play is a composition of Kālidāsa and that his learned predecessors include Bhāsa, Saumillaka and Kaviputra.

Had this work been composed as late as in the 10th or 11th century A. D. as urged by Dr. Wilson then it would have been natural to expect from the author of the Mālavikāgnimitra to include the name of Bhavabhūti (8th century A. D.) in the list of his learned predecessors. In this connection Dr. Keith's observations are sufficient to set the controversy at rest. The Mālavikāgnimitra is unquestionably the first dramatic work of Kālidāsa. He seeks in the prologue to excuse his presumption of presenting a new play, when tried favourites such as Bhāsa, Saumilla and Kaviputra exist, and in the Vikramorvaśi also he shows some diffidence, which has disappeared in the Śākuntala. The great merits of the poet are far less clearly exhibited here than in his other plays; but the identity of authorship is unquestionable and was long ago proved by Weber against the doubts of Wilson'.

It may be noted that Kālidāsa's suggestive art marked with restraint is seen in this play also. As the arrival of Gautami in the third act of the Śākuntala averts the kissing of Śākuntala by Duṣyanta on the stage, similarly in the fourth act of the Mālavikāgnimitra the timely entry of Irāvati results in unaccomplished embrace.

The curse-motive which plays an important part in the other two plays of Kālidāsa is also present here; the heroine Mālavikā is predicted to lead the life of a maid for one year.

Having regard to these circumstances Dr. Wilson's theory can hardly hold any water.

It is still more shocking to note in this context that Dr. Hall in his preface to *Vāsavadattā* believes that this play does not belong to any Kālidāsa at all. The specific references to Kālidāsa's authorship found in the prologue of all the seven Mss. collected by S. P. Pandit expose the infirmity of Dr. Hall's hypothesis.

GENERAL OBSERVATIONS ON MĀLVIKĀGNIMITRA

Mālvikāgnimitra is a delightful romantic comedy, having the ever-green subject of love as its central theme. The pivot of the action of the play is the love of king Agnimitra for the beautiful maid *Mālvikā* who is in the retinue of his queen *Dhārīnī*. Love is treated as a light hearted passion pursued in elegant surroundings. The spice of the action is supplied by the jealousy of the two queens. In fact *Irāvati* may invoke the remark 'Jealousy thy name is woman'.

Question may be raised as to the correct classification of the *Mālvikāgnimitra*. Whether technically it can be labelled as a *Nataka* or a *Nāṭikā*. The requirements of a *Nāṭikā* as noted by *Bharata Muni* may be stated as follows :—

Nāṭikā is a romantic comedy of love. The hero is a gay lover of *Dhīralalita* type who gives preference to his romantic affairs over the affairs of state, which he generally makes over to his ministers. The heroine is generally a maiden who stays in the harem as an attendant of the queen, though a princess by birth. Her temporary inferior position is due to some curse, accident or design. The hero and the heroine have to steer clear between the jealousies of the queen (or queens) who is generally an elderly lady. The *Vidūṣaka* is King's friend who plays an active role in bringing about the union of the lovers. The queen ultimately consents to the match under pressure of circumstances brought about by *Vidūṣaka*'s intrigues. *Nāṭikā* being centred round the court-life affords ample scope to the author to give free play to song, dance and music. A number of female characters, who appear in every act is another pleasing feature of this type of play. The prevailing sentiment is *Śṅgāra*. The plot of *Nāṭikā* should be of

poet's invention and should not be spread over more than four acts.

Now in the light of the above essentials, if we turn to examine the *Mālavikāgnimitra* for the purpose of classification it will be seen that substantially this play is more akin to *Nāṭikā* than to *Nāṭaka*. The only two points in which the play departs from fulfilling the requirements of *Nāṭikā* are in respect of (1) plot and (2) number of acts.

It is true that have the plot is based on historical characters and hence it cannot be regarded fully as of poet's own creation. However, presumably the core of the plot viz. the king's love for the maid *Mālavikā* and the palace intrigues are pure inventions of the author. The historical characters are used as a peg to hang the king's romance. Hence in spirit, though not strictly in form, the plot may be deemed to satisfy the requirements of *Nāṭikā*.

Unquestionably the convention bearing on the number of acts (four) is not observed in this play as it has apparently five acts. But it may be pointed out in this connection that in pith and substance the second act is a continuation of the first (This is clear from the *Ankavatāra* at the end of the act) and hence it may not be unreasonable to look upon these two acts as a composite act.

Like *Mṛcchakaṭika* this is a love-story painted against a political back-ground. The play is full of incidents real as well as fictitious. The political back-ground prevailing at the time of the Śunga dynasty furnishes the historical incidents, such as the defeat of the Greeks by *Vasumitra* and the defeat of the *Vidarbha* king by *Virasena*. The story of the king's love for a maid is invented by *Kālidāsa* and the incidents in the play, both fictitious and historical are harnessed to the purpose of bringing about the love-story to a successful climax. The various tricks and devices invented by our author such as the quarrel between the two professors of dancing engineered by *Vidūṣaka*, the dance-contest, the significant song sung by *Mālavikā*, snake-bite trick of *Vidūṣaka*, the injury to *Dhārīnī*'s leg, *Vasullakṣmi*'s fright, and

the fulfilment of the longing of *Aśoka* by *Mālavikā*, bear testimony to our author's powers of dramatic invention.

'*Mālavikāgnimitra*' is a comedy full of action. The various incidents of the play contribute to the fulfilment of the love-story. Thus there is a definite unity of action in this play, which quality is regarded as essential by Aristotle for a good play. Besides unity of action, the play also answers the other two classical tests of the unities of time and place to a considerable extent. The whole action of the play extends over a period of about two weeks only, while the incidents in the play are restricted to the precincts of the royal palace and its surroundings.

The prime-mover of the action in this play is evidently *Vidūṣaka*, who is delineated as a shrewd intelligent Brahmin, in charge of the king's port-folio of love. In the other two plays of *Kālidāsa* *Vidūṣaka* plays a less significant role and appears only as the hero's companion of confidence. There he is an inactive figure and a butt of ridicule.

Some resemblance of the plot of the *Mālavikāgnimitra* can be traced to that of the *Swapnāvasavadatta* of *Bhāsa*. This type of romantic comedy seems to have influenced *Shri Harsa*, in his two plays viz. *Ratnāvali* and *Priyadarśikā*.

Kālidāsa is a poet of love. He loved Nature as well as man. In his first work viz. *Rtusambhāra*, we see him as an objective worshipper of Nature. He describes therein, the six seasons with the skill of an artistic photographer. He incidently mentions human reactions to the changes in Nature, thus giving only a secondary place to human sentiments. In his next work the *Mālavikāgnimitra*, he devotes his energies to depict the human love. Nature is only casually mentioned. In his next play, the *Vikramorvaśi*, Nature plays an important role in the fourth act, where the king *Purūravas* is seen addressing piteously birds, beasts and creepers of the forest. Here is the case of man turning to Nature for consolation. In the *Śākuntala*, human love is seen influenced by Nature, for *Śākuntala* was like *Wordevorth's Lucy*, a child of Nature. In the fourth act Nature is

depicted as shedding tears at the grief of man. Thus there is a synthesis of feelings between Nature and man. We find in Śākuntala Nature in tune with man.

The curse-motive seems to be favourite with Kālidāsa. In the Meghaduta, the hero Yakṣa has to bear the pangs of separation from his wife for one year due to the curse of his master, Kubera. (cf. सापेनास्तंगमितमहिमा वर्षभोग्येण भर्तुः ।) The Vikramorśī, is the story of 'Paradise Lost' in Sanskrit. It is as a result of the curse of Bharata-Muni, that the heroine Urvaśī, the celestial nymph, has to quit heaven and come down to the earth. In the Śākuntala, which is the 'Paradise Regained' in Sanskrit, the poet has made the best use of his favourite curse-motive. By inventing the curse of Durvāsa which is not found in the original Mahābhārata, he supplies a palpable reason for the otherwise inexplicable conduct of Duṣyanta in forgetting Śākuntalā. In the Mālavikāgnimitra too the servitude of the heroine for one year at the court of her betrothed husband is an outcome of the prophecy of a sage. Thus it will be seen, that the above-mentioned consistency of curse-motive bespeaks strongly for the common authorship of all these works.

In fine, Mālavikāgnimitra is a romantic comedy of love full of exciting action consisting of interesting and intriguing episodes. Much emphasis is not laid on the development of characters, as in Śākuntala. No doubt there is some emotional appeal but there is very little that would excite thought. No particular philosophy of life can be discovered in this play. The ruling sentiment of love is no doubt well depicted but it fails to reach the almost tragic heights of the lamentations of Pururavas for the loss of Urvaśī or the intense longing of Duṣyanta for Śākuntalā, on his realising the blunder in repudiating Śākuntalā. That richness of feeling and depth of sentiment is not seen in this play. The final impression left by this play is of pure joy and delight as after seeing a fantasy like Shakespeare's 'Midsummer Night's Dream'.

The style of this play is simple, fluent and natural. We do not come across obscure words, long-winding compounds, complex sentences. Hence both the prose and verse portions are marked with lucidity, a quality known to Sanskrit rhetoricians as

Prasadaguna: (e. g. IV-13). The dialogues are pointed as in the first act and the diction (i. e. Choice of words) is sweet and pleasant to the ear. Kālidāsa is very particular in picking up significant expressions to bring out the desired effect. The language is pregnant with meaning (Arthavāhāka). In fact, he seems to be aware of the principle that 'brevity is the soul of wit'. It is for this reason that we get a number of epigrammatic generalizations which are very appealing such as.

- (१) नाट्यं भिन्नस्वेर्जनस्य बहुधाप्येकं समाराधनम् । I-7
- (२) पुराणमित्येवं न साधु सर्वम् । I-2
- (३) कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । Act IV.
- (४) पत्तने विद्यमानेऽपि ग्रामे रत्नपरीक्षा । Act I.

The remark of Irāvati viz. अहो अविस्वसनीयाः पुरुषाः । (Act III) seems to be a counterpart of Hamlet's 'Frailty, thy name is woman.' Vidusaka's words—'अहो कुम्भीलकैः कामुकैश्च परिहरणीया चन्द्रिका ।' is a generalisation based on श्लेष.

Restraint is one of the classical features of Kālidāsa's style and presentation. This is displayed when with the entry of Irāvati the poet ~~he~~ averts the embrace of the lovers on the stage (Act IV). It is rightly observed that Kālidāsa suggests while Bhavabhuti describes.

Kālidās is known for his apt similies (cf. उपमा कालिदासस्य ।). Examples of his exquisite similies may be set out below—

- (१) मया खलु आत्मनो वञ्चनावचनं प्रमाणीकृत्य...विज्ञातम् । Act III.
- (२) बाध्यासारा हेमकाञ्चोगुणेन etc. Act III-21.

It may be noted that he is restrained in the use of figures of speech and does not allow them to get the better of the sense. Hence his style is free from artificiality. His poetry reminds one of a modern girl wearing selected ornaments, coupled with harmony of colour. Kālidāsa's style is known as Vaidarbhi style, therein he excels and he is therefore rightly glorified as the Vilāsa of Kavita Kāmini by Jayadeva.

Before parting, it is necessary to touch upon two points which leave one baffled.

Firstly, no reason is mentioned by the poet for the not-too-cordial relations prevailing between father Puspamitra and son Agnimitra. One suggestion is that Puspamitra disliked his son's Buddhist leanings. In support of this it is pointed out that the king's special regard for Parivrājikā, a Buddhist nun, shows that he favoured Buddhism. Now this is hardly correct. On reading the play it is at once clear that Agnimitra respected Pāṇḍitakaśīki because she was helping him in his love-affair and not because she had embraced Buddhism.

Another theory has it that Agnimitra did not approve of his father's action in appointing his (Agnimitra's) son *Vasumitra* to guard the sacrificial horse. Now on the face of it this theory is unnatural. For no Kṣatriya king would ever feel thus, on the other hand the king must have felt elated at the early opportunity afforded to his young son to show his valour. In effect this is a moot point and must be left at that.

Another point defying answer is whether Parivrājikā was a party to Viḍuṣaka's snake-bite plot. It appears that she was not. Nevertheless this point also cannot be answered categorically.

महाकविश्रीकालिदासविरचितं

मा ल वि का ग्नि मि त्र म् ।

THE

MĀLAVIKĀGNIMITRA

OF

KĀLIDĀSA

अथ

मालविकाग्निमित्रम् ।

प्रथमोऽङ्कः

एकैश्वर्यं स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्विभ्रतो नाभिमानः
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य ।) मारिष इतस्तावत् ।

(प्रविश्य)

—एकैश्वर्यं इत्यादि । स ईशः परमेश्वरः सन्मार्गालोकनाय सन् प्रशस्तो
मार्गः पन्था मोक्षमार्गस्तस्यालोकनाय दर्शनाय यो युष्माकं तामसीं तमःसंबन्धिनीं
वृत्तिं व्यपनयतु अपाकरोत्विति संबन्धः । कथंभूत ईशः । यः प्रणतबहुफले बहूनि फलानि
यस्मात्तत्तथोक्तं । प्रणतानां प्रणामं कृतवताम् भक्तानामित्यर्थः । ईश्वरस्य भाव ऐश्वर्यम्
एकं मुख्यम् । अनन्यसाधारणमित्यर्थः तच्च तदैश्वर्यं च । तस्मिन् स्थितोऽपि अणिमा-
द्यैश्वर्ययुक्तोऽपीत्यर्थः । स्वयम् आत्मना कृत्तिवासाः कृत्तिश्चर्म वासो वसनं यस्य स
तथोक्तः । यः कान्तासंमिश्रदेहोऽपि कान्तया स्त्रिया संमिश्रः संमिलितो देहः शरीरं
यस्य स तथोक्तः तादृशोऽपि सन् । अविषयमनसाम् न विद्यन्ते विषयाः शब्दादयो
येषां तान्यविषयाणि तानि मनांसि येषां ते तथोक्ताः तेषाम् । यतीनां संयमिनां परस्तात्
परः श्रेष्ठः । अष्टाभिस्तनुभिः पृथिव्यादिमूर्तिभिः कृत्स्नं सर्वं जगत् लोकं विभ्रतोऽपि
धारयतोऽपि यस्य अभिमानः प्रणयो ममत्वं न भवति । एष विशेषणेषु विरोधालंका-
रेणास्य लोकातिशायित्वमुक्तं भवति ॥ १ ॥ अत्र प्रणतबहुफलत्वैकैश्वर्यस्थित्या
कान्तासंमिश्रणेन जगद्भरणेन ईश इत्यनेन च लोकोत्तरः कश्चिद्वाजास्मिन्नाटके वर्ण्यत
इति सूच्यते । सन्मार्गालोकनायेत्यनेनात्र कश्चिन्मार्गाभिनयः प्रतिपाद्यत इति
सूच्यते । मार्गो नाम नाट्यविशेषः । एष नान्दीश्लोकः नान्द्यन्ते सूत्रधार इत्यादिना
मारिष इतस्तावत् । आगम्यतामिति शेषः । नटः सूत्रधारेण मारिष इति वाच्यः ।

१ एकैश्वर्यस्थितोऽपि. २ प्रणतबहुफलो. ३ पुरस्तात्.

MĀLAVIKĀGNIMITRA

ACT I

May that Lord (*Śiva*) remove completely your state of ignorance so that you may behold the path of the righteous; (*The Lord*) — who even though abiding in sole supremacy which yields manifold fruit to those who bow down to him, is himself (*clad*) in elephant hide; who, though his body is united with that of his beloved, stands above ascetics whose minds are free from sensual pleasures and who, though supporting the whole universe with his eight forms, has no pride. (1)

(*At the end of the Benediction*)

SUTRADHARA :— (*Looking towards the dressing room*)
Marisa, come here for a moment.

(*Entering*)

‘सूत्री नटेन भावेति तेनासौ मारियेति च’ इत्युक्तत्वात् । परिपास्व यथा भवति तथा वर्तते इति परिपास्विकः नट इत्यर्थः । अभिहितोऽस्मीत्यादि । विद्वत्परिषदा विदुषां विपश्चितां परिषत्सभा तथा । अनेन सभाप्रशंसा कृता कालिदासप्रथितवस्तु कालिदासेन प्रथितं वस्तु कथा यस्मिंस्तत्तथोक्तम् । (मालविकाग्निमित्रः अग्निमित्रः मालविकाग्निमित्रः तमधिकृत्य कृतं नाटकं मालविकाग्निमित्रम् ।) वसन्तोत्सव इत्यनेन कालनिर्देशः कृतः । संगीतं तौर्यत्रिकम् । तथा चोक्तं संगीतरत्नाकरे— ‘नृत्तं गीतं तथा वाद्यं त्रयं संगीतमुच्यते ।’ इति । आरभ्यतां प्रयोक्तुं यत्नः क्रियताम् । मा तावत् । मा इति निवारणे । भास—कविपुत्र—सौमिल्लकाः प्राक्तनकवयः । प्रबन्धान् रूपकाणि । अतिक्रम्योल्लङ्घ्य । परिहृत्येत्यर्थः । कालिदासस्य कालिदास-नामधेयस्य कवेः । क्रियायां कृतो रूपके । कथं बहुमान आदरातिशयः । कथमित्वाक्षेपे । विवेकविश्रान्तं विवेकदुर्बलम् । विवेकशून्यमित्यर्थः । क्रियाविशेषणं चेतत् । पुराण-मिति । सर्वं काव्यं कवेः कर्म । कृतिरित्यर्थः । पुराणमित्येव पुराणत्वादेव साधु रम्यं न भवति । नवमिति च नवत्वादेव अवयवं ग्राह्यं न भवति । किं तु सन्तो विद्वांसः । परीक्ष्य पुराणं नवं च काव्यं गुणतो दोषतश्च परामुस्य अन्ततस्तयोरेकं पुराणं त्वं वा । गुणयुक्तमित्यर्थः । भजन्ते स्वीकुर्वन्तीत्यर्थः । मूढः अज्ञस्तु परप्रत्ययनैयबुद्धिः परस्यान्यस्य प्रत्ययेन ज्ञानेन नेया प्राप्या बुद्धिर्यस्य स तथोक्तः । अनेन कविकाव्यप्रशंसा कृता ॥ २ ॥ शिरसेत्यादि । शिरसा मूर्ध्ना प्रथमगृहीता ।

पारिपाश्विकः — भाव अयमस्मि ।

सूत्रधारः — अस्मिन्निहितोऽस्मि विद्वत्परिषदा कालिदासप्रथितवस्तु मालविकाग्निमित्रं नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति । तदारभ्यतां संगीतम् ।

पारिपाश्विकः — सा तावत् । प्रथितयशासां भासकविपुत्रसौमिलिकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ।

सूत्रधारः — अयि विवेकविभ्रान्तमभिहितम् । पश्य ।

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवयम् ।

सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपाश्विकः — आर्याभिशाः प्रमाणम् ।

सूत्रधारः — तेन हि स्वरतां भवान् ।

शिरसा प्रथमगृहीतामाश्लामिच्छामि परिषदः कर्तुम् ।

देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

(इति निष्क्रान्तौ)

प्रस्तावना ।

(ततः प्रविशति चेटी ।)

चेटी—आश्लतास्मि देव्या धारिण्या । अचिरप्रवृत्तोपदेशं चालितं नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम् । तत्तावत्संगीतशालां गच्छामि । (इति परिक्रामति ।)

(क)

(ततः प्रविशत्याभरणहस्ता द्वितीया चेटी ।)

प्रथमा— (द्वितीयां दृष्ट्वा ।) सखि कौमुदिके कुतस्त इयं धीरता यत्समीपेनाप्यतिक्रामन्तीतो दृष्टिं न ददासि ।

(ख)

(क) आज्ञतस्मिन् देवीए धारिणीए । अहर्णउत्तोवदेसं चलितं नाम पाठुअं अन्तरेण कीरिती मालविकेति णट्ठाअरिअं अज्जगणदासं पुच्छिदुं । ता दाव संगीतशालं गच्छहि । (ख) हला कोमुदीए कुदो दे इअं धीरदा अं समी वेण वि अदिक्रमन्ती इदो दिट्ठि ण देसि ।

पूर्वस्वीकृताम् । शिरसा ग्रहणेन भक्त्यतिशयो गम्यते । परिषदः सभाया आशां शासनं कर्तुं निर्वर्तयितुमिच्छाम्यभिलषामि अत्रोपमामाह—धारिण्या देव्याः । धारिणी नाम कथानायकस्य पत्नी । तस्या आशां सेवादक्षः परिचर्यानिपुणः अयं पुरोवर्ती परिजन इव । परिचारको जनः परिजनः ॥ ३ ॥ प्रस्तावना ॥ (तल्लक्षणम्—नटी विदूषको चापि पारिपाश्विक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥

FIRST ACT

५

PARIPARSVAKA :—Sir, here I am.

SUTRADHAR :—I am asked by the assembly of the learned that at this spring festival, the play named *Mālavikāgnimitra*, whose plot is composed by Kālidāsa, should be staged. So let the music be started.

PARIPARSVAKA :—No, not so. How can there be great respect for the work of the (living) poet Kālidāsa (leaving) aside the compositions of Bhāsa, Saṃmillaka, Kāvīputra etc. of established fame ?

SUTRADHAR :—Ah ! You have uttered something devoid of discrimination. Just see.

Everything is not good simply because it is old ; nor a poem should be condemned simply because it is new ; the wise resort to the one or the other after (proper) examination ; (only) a fool has his mind led by the judgment of another. (2)

PARIPARSVAKA :—Your honour is the authority (*in this matter*).

SUTRADHAR :—Then you should make haste.

I wish to carry out the order of the assembly, already accepted respectfully (by me) with the head (bowed down), like this attendant of the Queen Dhārīṇī, here, diligent in service. (3)

(*Exeunt both*)
(*The end of the prologue*)
(*Then enters a maid*)

MAID :— I am ordered by Queen Dhārīṇī to ask the revered Gaṇadāsa, the dancing master, as to how far *Mālavikā* has progressed in the dance called *Chalita*, instruction in which has recently begun. So let me go to the Music-hall. (*With these words she walks about*).

(*Then enters a second maid with an ornament in her hand*)

FIRST :—(*Seeing the second*) Friend Kāumudikā, whence this indifference on your part at this time, that passing even so close to me you do not cast a glance in this direction ?

विनैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मयः । आमुक्तं तत्तुविज्ञेयं नाम्ना प्रस्ता-
वनापि सा ॥ इति) आलप्तास्मीति । [अपिरं प्रवृत्त उपदेशो यस्य । नाट्यमन्तरेण
अवस्थानुकृतिर्नाट्यं तदुद्दिश्य ।] चलितं नाम नृत्यविशेषः । तदुक्तम् ' तदेवतच्च
(च्छ) लितं नाम साक्षाद्यदभिनीयते । व्यपदिश्य पुरावृत्तस्वाभिप्रायप्रकाशकम् ॥

द्वितीया—अहो बकुलावलि । सखि इदं देव्याः शिल्पिसकाशादानीत्
नागमुद्रासनायमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पातितास्मि । (क)

बकुलावलि—स्थाने खलु सजति दृष्टिः । अनेनाङ्गुलीयकेन उद्भिन्न-
किरणकेसरेण कुसुमित इव तेऽग्रहस्तः प्रातिभाति । (ख)

कौमुदिका—सखि कुत्र प्रस्थितासि । (ग)

बकु०—देव्या वचनेन नाट्याचार्यमार्यगणदासमुपदेशग्रहणे कीदृशी
मालविकेति प्रष्टुम् । (घ)

कौमु०—सखि ईदृशेन व्यापारेणासंनिहितापि दृष्टा किल सा भर्त्रा । (ङ)

बकु०—आम् । देव्याः पार्श्वगतः स जनश्चित्रे दृष्टः । (च)

कौमु०—कथमिव । (छ)

बकु०—शृणु चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्याव-
लोकयन्ती तिष्ठति । तस्मिन्नन्तरे भर्तापस्थितः । (ज)

कौमु०—ततस्ततः । (झ)

(क) अम्हो बकुलावलि । सखि इदं देवीए शिल्पिसकाशादो आनीदं नागमुद्रा-
सनाहं अङ्गुलीयकं सिणिद्धं निज्जाअन्ती तुह उवाळम्भे पडिदहि । (ख) ठाणे खू
सज्जदि दिठ्ठी । इमिणा अङ्गुलीयएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ
दे अग्रहस्तो पडिभादि । (ग) हला कहि पत्थिदा सि । (घ) देवीए वअणेण
णट्ठाअरिअं अज्जगणदासं उवदेशग्रहणे कीरिसी मालविअति पुच्छिदुं । (ङ) सखि
ईरिसेण बावारेण असंनिहिदा वि दिठ्ठा । किल सा भट्टिणा । (च) आम् । देवीए
पास्सगदो सो जणो चित्ते दिठ्ठी । (छ) कहं विअ । (ज) सुणाहि । चित्तसालं
गदा देवी पच्चगवण्णराअं चित्त लेहं आअरिअस्स ओलोअन्ती चिट्ठदि । तस्सि
अन्तरे भट्ठा उवठ्ठिदो । (झ) तदो तदो ।

इति ॥ चतुर्विधाभिनयवञ्जजातिस्वरसंभूतम् । शृंगाररसभूयिष्ठं सलयं चलितं विदुः ॥
इति व्याख्यानतरम् । हला-हलेति सक्या आह्वाने । शिल्पी सुवर्णकारविशेषः । नाग-
मुद्रया नागविग्रहारिमणिरचनाविशेषेण सनाथं युक्तम् । स्निग्धं सप्रेम । निध्यायन्ती
पश्यन्ती । उद्भिन्नाः किरणा एव केसराः किञ्जल्का यस्य तेन कुसुमितः जातकुसुमः ।
कुसुमान्धस्य संजातानि । अग्रहस्तः अग्रचासौ हस्तश्चेति समानाधिकरणः समासः ।
ईदृशेन नाट्योपदेशग्रहणरूपेण । असंनिहिता परोक्षे स्थितेत्यर्थः । भर्त्रा राजा-
नीचै राजा एवं वक्तव्यः । आमित्यङ्गीकारे (प्रत्यग्रः वर्णरागः रञ्जनद्रव्यरागो यस्याः
चित्रलेखा चित्रनिर्मिति देव्याइति शेषः । उपचारानन्तरं भर्त्रागमने उचितादरदर्शना-
नन्तरम् । नाम एव नामधेयं कि नामधेयं यस्याः सा किनामधेया । आकृतीनां विशेषा

SECOND :—Oh Bakulavalikā! Friend, I, busy in affectionately contemplating on this ring of the Queen, having a snake-seal, and brought from the gold-smith, have fallen under your reproof.

BAKULAVALIKA :—(*Observing the ring*) It is but proper that your gaze was fixed. By this ring, with (*pencils*) of rays shooting forth, the fore-part of your hand appears as if in blossom.

KAUMUDIKA :—Friend, where are you going ?

BAKULA :—By the order of the Queen herself to ask the revered Ganadasa, the dancing-teacher, as to how is Mālavikā in receiving instruction.

KAUMU :—Friend, though not near (the Queen) by virtue of such an engagement, it is rumoured, that she was seen by the king.

BAKULA :—Yes, she was seen by the side of the Queen in a picture.

KAUMU :—How possibly ?

BAKULA :—Listen! The Queen, had gone to the Picture-Hall, and stood observing for long the paintings of the teacher, the colours of which were still fresh; (*in the meanwhile*) came the king.

KAUMU :—What then ?

आकृतिविशेषाः । तेषु पदं करोति उत्पद्यते । (अवधीरितं प्रत्युत्तरादानेनावगणितं वचनं यस्य । अनुबद्धं निबन्धेन प्रष्टुम्) आवुत्तेति । ' भगिनीपतिरांबुक्तः ' इत्यमरः बालभावस्य बालबुद्धेः । सदृशं योग्यम् ॥ दर्शनस्य पन्थाः दर्शनपथः तस्मात् । (कुलविद्या कुलक्रमागता विद्या । मिथ्या अवास्तवं गौरवमादरः । न केवलं कुलविद्येति नाट्ये आदरः किंतु तस्य महत्त्वातिशयादेव ।) (तदेव प्रतिपादयति) ॥ देवानामिति । मुनयो भरतमतङ्गादय इदं नाट्यं देवानामिन्द्रादीनां कृतं यज्ञमामनन्ति । कीदृशम् । (कान्तं मनोहरम् ।) पशुविशसनादिरहितमित्यर्थः । पुनः कीदृशम् । चाक्षुषं चक्षुरनुभाव्यम् । नयनतुष्टिकरमित्यर्थः । अस्य नाट्यस्य क्रतुत्वनिरूपणं चतुर्वेदसारनाट्यवेदविहितकर्मत्वादिति मन्तव्यम् । तथा च कुमारसंभवे (२-२२)—' कर्म यज्ञः फलं स्वर्गः ' इति । अस्य चतुर्वेदसारत्वं भारतीये प्रतिपादितम्—' सर्वशास्त्रार्थसंपन्नं सर्वशिल्पप्रदर्शनम् । नाट्यसंज्ञमिमं वेदं सेतिहासं करोम्यहम् । एव संकल्प्य भगवान्सर्वान्वेदाननुस्मरन् । नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसंभवम् । अग्राह पाठ्यमूवेदास्तामभ्यो गीतमेव च । यजुर्वेदादभिनयान् रसानाथवर्णादपि । वेदोपवेदसंबद्धो

वकु०—ततश्चोपचारानन्तरमेकासनोपविष्टेन भर्ता चित्रगताया देव्याः
परिजनमध्यगतामासन्नतरां तां प्रेक्ष्य देवी पृष्टा । (क)

कौमु०—किमिव । (ख)

वकु०—अपूर्वेयं दारिका आसन्ना च देव्या आलिखिता किं नामधेयेति । (ग)

कौमु०—आकृतिविशेषेष्व्वादरः पदं करोति । ततस्ततः । (घ)

वकु०—ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनः पुनरप्यनुबन्धुं
प्रवृत्तः । ततो यावदेवी न कथयति तावत्कुमार्या वसुलक्ष्म्याख्यातम् आश्रुत एषा
मालविकेति । (ङ)

कौमु०—(सस्मितम् ।) सदृशं खलु बालभावस्य । अतः परं कथय । (च)

वकु०—किमन्यत् । सांप्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद्रक्ष्यते । (छ)

कौमु०—साखि अनुतिष्ठ आत्मनो नियोगम् । अहमप्येतदङ्गुलीयकं
देव्या उपनेष्यामि । (इति निष्क्रान्ता ।) (ज)

वकु०—(परिक्रम्यावलोक्य च ।) एष नाट्याचार्य आर्यगणदासः
संगीतशालातो निष्क्रामति यावदस्मायात्मानं दर्शयामि । (झ)

(इति परिक्रामति ।)

(प्रविश्य ।)

(क) तदो अ उवआरानन्तरं एकसासनोपविष्टेन भट्टिणा चित्रगदाए देवीए
परिजनमज्जगदं आसण्णअरं तं पेक्खिअ देवी पुच्छिदा । (ख) किं विअ । (ग) अपुष्वा
इअं दारिआ आसण्णा अ देवीए आलिहिदा किं नामहेअत्ति । (घ) आकिदिविसेसेसु
आअरो पदं करोदि । तदो तदो । (ङ) तदो अवहीरिअवअणो भट्ठा सङ्किदो देवीं
पुणो पुणो वि अनुबन्धिदुं पवुत्तो । तदो जाव देवी न कहेदि दाव कुमारीए वसु-
लच्छीए आचक्खिदं । आवुत्त एसा मालविअत्ति । (च) सरिसं खु बालभावस्स ।
अदो वरं कहेहि । (छ) किं अण्णं । संपदं । मालविआ सविसेसं भट्टिणो वंसणपहादो
रवखीअदि । (ज) हला अणुचिट्ठ अत्तणो णिअओअं । अहं वि एदं अङ्गुलीअअं देवीए
उवणइस्सम् । (झ) एसो णट्ठाअरिओ अज्जगणदासो संगीदसालादो णिवक्कम्मदि ।
जाव से अत्ताणं वंसेमि ।

नाट्यवेदो महात्मना । एवं भगवता सृष्टो ब्रह्मणा ललितात्मना ॥ उत्पाद्य नाट्यवेदं
सु ब्रम्होवाच सुरेश्वरम् ॥' इति । प्रकारान्तरेणाप्यस्य ऋतुत्वं प्रतिपादितम्- 'प्रयोगं यश्च
कुर्वीत प्रेक्षते चावधानवान् ॥ या गतिर्वेदविदुषां या गतिर्यज्ञयाजिनाम् या गतिर्दानशी-

BAKULA :—After the formalities, on seeing (Mālavikā), sitting close to her among the retinue of the Queen drawn in a picture, the Queen was asked by the king, who was sitting on the same seat.

KAUMU :—What was it ?

BAKULA :—What is the name of this extraordinary girl drawn close to the Queen ?

KAUMU :—Extraordinary forms command respect. What then ?

BAKULA :—Then the King, whose words were disregarded; becoming suspicious, began to ask the Queen, again and again. When the Queen did not tell then it was told by Princess Vasulakshmi " Brother-in-law, this is Mālavikā."

KAUMU :—(*With a smile*). It was indeed proper for the nature of the child. Just tell me what happened next.

BAKULA :—What else ? Mālavikā is now guarded with special care from the range of the King's sight.

KAUMU :—Friend, attend to your duty. I too will take this ring to the Queen. (*Exit Kaumudikā*)

BAKULA :—(*Walking about and observing*) Here is the revered Gaṇadāsa, the dancing teacher coming out of the Music-hall. So let me show myself to him. (*She walks about*)

(*Entering*)

लानां तां गतिं प्राप्नुयान्नरः ॥' इति । पुनः कीदृशमिमं नाट्यम् । रुद्रेणेश्वरेणोमाकृतव्यतिकरे उमया पार्वत्या कृतो व्यतिकरः संबन्धो यस्य स तथोक्तस्तस्मिन्स्वाङ्गे आत्मदेहेद्विधा द्विप्रकारेण लास्यताण्डवरूपेण विभक्तं पृथक् कृतम् । अत्र नाट्ये । त्रैगुण्योद्भवम् त्रयो गुणाः सत्त्वरजस्तमांस्यव त्रैगुण्यम् । तस्मादुद्भवमुद्भूतं लोकचरितं लोकानां लोकस्थानां ' रामाद्यनुकारिणां चरितं सुखदुःखमिश्रात्मकं चरितं नानारसं नाना बहुविधा रसा प्रियतमोपभोग्या यस्मिस्तत्तथोक्तं दृश्यते ज्ञायते । सामाजिकैरनुभूयते इत्यर्थः । लोकेऽनुकार्यस्य चरितं सुखदुःखमिश्रात्मकमपि नाट्यं नटेनाभिनीयमानं सत्सुखरूपेणैव प्रतीयत इति भावः । पुनः कीदृशम् । नाट्यं नटप्रयोगः । एकमप्येकैकमपि भिन्नरुचेर्भिन्ना बहुविधा रुचयः प्रीतयो यस्य स तथोक्तः तस्य जनस्य बहुधा बहुप्रकारेण शृंगारहास्यादिरूपेण समाराधनं संतर्पकम् । तथा चोक्तं

गणदासः— कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं
नाट्यं प्रति मिथ्यागौरवम् । कुतः ।

देवानामिदमामनन्ति मुनयः कान्तं कर्तुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

चकु०— (उपेत्य) आर्यं वन्दे । (क)

गणदासः—भद्रे चिरं जीव ।

चकु०—आर्यं देवी पृच्छति । अप्युपदेशग्रहणे नातिक्लेशयति वः शिष्या
मालविकेति । (ख)

गणदासः—भद्रे विशाप्यतां देवी परमनिपुणा मेधाविनी चेति । किं बहुना ।

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।

तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥ ५ ॥

चकु०—(आत्मगतम् ।) अतिक्रामन्तीमिवैरावतीं पश्यामि । (प्रकाशम्)
कृतार्थेदानीं वः शिष्या यस्यां गुरुजन एवं तुष्यति । (ग)

गणदासः—भद्रे तद्विधानाममुलभत्वात्पृच्छामि । कुतो देव्या तत्पात्रमानीतम् ।

(क) अज्ज वन्दामि । (ख) अज्ज देवी पुच्छदि । अवि उवदेसग्गहणे
णादिकिलेसेदि वो सिस्सा मालविअत्ति । (ग) अदिवकमन्ति विअ इरावदि
पेवस्सामि । किदत्था दाणि वो सिस्सा जस्सि गुरुअणोएब्बं तुस्सदि ।

भारतीये—‘ त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् ॥ धर्मो धर्मप्रवृत्तानां
कामः कामोपसेविनाम् । अर्थोपजीविनामर्थो धृतिरुद्विग्नचेतसाम् ॥ नानाभावोपसंपन्नं
नानावस्थान्तरात्मकम् । लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम् ॥ एतद्रूपेण भावेण
सर्वकर्मक्रियामु च । सर्वोपदेशजननं नाट्यमेतद्भविष्यति ॥ न तज्ज्ञानं न तच्छिल्प-
नासौ विद्या न सा कला । नासौ योगो न तत्कर्म नाट्येऽस्मिन्यत्र दृश्यते ॥ ’
इति ॥ ४ ॥ यद्यविस्थावि । प्रयोगविषयेऽभिनयार्थं मया तस्यै मालविकायै यद्यद्भाविकं
भाववत् । नृत्यमित्यर्थः । उपदिश्यते बोध्यते । तत्तद्विशेषकरणात्तस्य तस्य भाविकस्य
विशेषेणातिशयेन करणात् निर्वर्तनात्सा बाला मे प्रत्युपदिशतीव प्रतिबोधयतीव । अनेन
तस्या नृत्ये प्राविण्यातिशयो गम्यते । ॥ ५ ॥ अतिक्रामन्तीं शिक्षाग्रहणपाटवेना

GANADAS :—Granted that everyone (thinks) highly of his hereditary-lore; but I have no false regard for dancing (or dramatic art), For,

Sages declare this is a charming sacrifice to the eyes of the gods; this has been divided two-fold by Rudra in his body blended with that of Umā; herein is seen the behaviour of men, arising from three Gunas and full of various sentiments. Nāṭya is mostly the one principle amusement of the people of diverse-tastes. (4)

BAKULA :—(*Approaching*) Revered sir, I salute you.

GANADAS :—My good girl, live long.

BAKULA :—Revered sir, the Queen asks “ Does your pupil, Mālavikā cause you not much trouble in receiving instruction ? ”

GANADAS :—Good girl, let the Queen be informed that she is exceedingly clever and intelligent. In short,

Whatever gesture expressive of sentiment is taught by me to her in the sphere of dramatic representation, the girl as it were teaches me the same in return by her superior performance.

BAKULA :—(*To herself*) I see her as if surpassing Indrāvatī. (*Aloud*) Your pupil is indeed blessed as the teacher is so well satisfied with her.

GANADASA :—Good girl, because persons like her are not easily found I ask, “ Whence did the Queen secure that worthy person ? ”

तिशयानाम् । वर्णेन अवर वर्णविरः । तस्याः पितुर्हीनवर्णभाययाः वैश्यकुलोत्पन्नाया जातत्वात् । तेन शिल्पाधिकारे कलाविद्याधिगमे इयं योग्या इति मनसि कृत्वा भगिन्यै देव्या उपायनं प्रेषिता । अनूनवस्तुकामनूनमनस्यं विशिष्टं वस्तु वृत्तं यस्याः सा तथोक्ता तां संभावयामि मन्ये । पात्रविशेष इति । आषातुः उपदेष्टुः शिल्पं कला विद्या पात्रविशेषे विशिष्टपान्ने न्यस्तं (निहितं) सत् गुणान्तरं गुणविशेषं व्रजति प्राप्नोति । अत्रोपमामाह—पयोदस्य मेघस्य जलं समुद्रशुक्तौ न्यस्तं सत् मुक्ताफलतां मोक्तिकत्वमिव ॥ ६ ॥ इदानीमित्यादि । (पञ्चाङ्गाभिनयं) पञ्च अङ्गानि यस्य तत्तथोक्तम् । प्रेरणमित्यर्थः । तस्याभिनयः प्रयोगः (तम्) इदानीमधोवोपदिश्य शिक्षयित्वा । प्रवातं प्रकृष्टो वातो यस्मिन्देशे (स तथोक्तम्)

बहु०—अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम । स भर्त्रा नर्मदातीरेऽन्त-
पालदुर्गे स्थापितः। तेन शिल्पाधिकारे योग्येयं दारिकेति भागिन्या उपायनं प्रेषिता। (क)

गणदासः—(स्वगतम् । आकृतिविशेषप्रत्ययोदेनामनूनवस्तुकां संभावयामि ।
(प्रकाशम्) भद्रे मया यशस्विना भवितव्यम् । यतः ।

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।

जलमिव समुद्रशुक्लौ मुक्ताफलतां पयोदस्य ॥ ६ ॥

बकु०—अथ कुत्र वः शिष्या । (ख)

गणदासः—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्य-
भिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

बकु०—तेन अनुजानातु मामार्यः । यावदस्या आर्यस्य परितोषनिवेदने-
नोत्साहं वर्धयामि । (ग)

गणदासः—दृश्यतां सखी । अहमपि लब्धक्षणेः स्वगृहं गच्छामि ।

(इति निष्कान्तौ ।)

मिश्रविष्कम्भः ।

(ततः प्रविशार्येकान्तस्थपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा ।)

राजा—(अनुवाचितलेखममात्यं विलोक्य ।) बाह्यतः किं प्रतिपद्यते वैदर्भः ।

अमात्यः—देव आत्मविनाशम् ।

राजा—संदेशमिदानीं श्रोतुमिच्छामि ।

(क) अस्ति देवीए वर्णावरो भावा वीरसेनो नाव । सो भट्टिणा नम्मदातीरे
अन्तपालदुर्गं ठाविदो । तेण सिप्पहिआरे जोग्गा इअं दारिअत्ति भइणीए उवाअणं
पेसिदा । (ख) अहं कहिं यो सिस्सा । (ग) तेण हि अनुजाणादु मं अज्जो । जाव
से अज्जस्स परितोसनिवेदणेण उच्छाहं वड्ढेमि ।

(चित्ताक्षिभूहस्तपादैरङ्गीश्वेष्टादिसाम्यतः पात्राक्षवस्थाकरणं पञ्चाङ्गोभिनयो
मत्तः इति केचित् । अत्रादिपदेन 'आङ्गीको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ।'
इति चतुरङ्गकोपि ग्राह्य इति वाचस्पतिः ।) अत्रपञ्चाङ्गरूपनृत्तान्तरोपक्रमकथनेन
चलितकनूतं साकरूपेण परिचितं परिशीलितमिति सूच्यते ॥ दीर्घिकाया अवलोकनं
यस्मात्तथाभूतं गवाक्षं गता । प्रकृष्टो वातः प्रवातः तम् । लब्धक्षणे लब्धः प्राप्तः
क्षणो निव्यापारस्वित्तिविश्रमो येन स तथोक्तः । स्वगृहमात्मगृहम् ॥ मिश्रविष्कम्भः—
तल्लक्षणम्—वृत्तवर्तिप्यमाणानां कथाशानां निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ
आदावङ्कस्य दर्शितः ॥ मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः शुद्धः स्यात्स तु

BAKULA :—The Queen has a brother inferior by caste, Virasena by name. By the king he has been placed, in charge of a frontier fortress on the banks of the Narmadā. By him was she sent as a present to his sister thinking that this girl was fit for learning the fine arts.

GANADAS :—(*To himself*) I regard her to be of not inferior birth judging by her lovely form. (*Aloud*) Good girl, I too am sure to be successful. For,

The skill of the teacher, deposited in an excellent pupil attains greater excellence like the water of a cloud in a sea-shell acquiring the state of a pearl.

BAKULA :—Revered sir, where is your pupil now ?

GANADAS :—Just now after having instructed her in the five-limb gesture, she, who was asked by me to take rest, is enjoying the gentle breeze having gone to the window commanding the view of the lake.

BAKULA :—Then again may the revered one permit me (*to go*), so that I will encourage her enthusiasm by informing her of your satisfaction.

GANADASA :—See your friend. I, too, having got leisure, would go to my house. (*Exeunt both*)

(*End of Misra-Viskambhaka*)

(*Then enters the King with his attendants standing apart and attended by the Minister with a letter in his hand*)

KING :—(*Looking at the Minister who has read the letter to himself*) Vāhataka, what does the King of Vidarbha propose to do ?

MINISTER :—Lord, his own destruction.

KING :—Now I wish to hear his despatch.

संकीर्णो नीचमध्यप्रयोजितः ॥ इति ॥ ततः प्रविशतीत्यादि । बाहुतवेति तस्यामात्यस्य नाम वैदर्भो विदर्भराजः किं प्रतिपद्यते किं कार्यं मन्यते । संदेशं संदिष्टार्थं श्रोतुं मिच्छामि । अनेन वैदर्भेण प्रतिलिखितं प्रत्युत्तरत्वेनाभिलिखितम् । पूज्येन पूजार्हेण त्वया अग्निमित्रेणेत्यर्थः ॥ अहं वैदर्भं आदिष्टं आज्ञप्तः । तमेवादेशं विवृणोति—भवत इत्यादिना । भवतस्तव पितृव्यपुत्रः पितृभ्रातृसुतो माधवसेनो नाम प्रतिश्रुतसंबन्धः प्रतिश्रुतोऽङ्गीकृतः संबन्धः कन्यका (भगिनी) प्रदानरूपो येन स तयोक्तो ममोपान्तिकं मत्समीपमुपासर्पन् (उपगच्छन्) अन्तरा मध्ये स्वदीयेन स्वसंबन्धिना । अन्तर्पालेन

अमात्यः—इदमिदानीमनेन प्रतिलिखितम् । पूज्येनाहमादिष्टः—“पितृव्य-
पुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुपगच्छन्तरा
त्वदीयेनान्तपालेनावस्कृत्य गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्यः”
इति । तन्न वो विदितं यत्तुल्याभिजनेषु भूमिहरेषु राशं वृत्तिरीदृशी । अतोऽत्र
मध्यस्थः पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविग्रहे विनष्टा । तदन्वेषणाय
प्रयतिष्ये । अथावश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः श्रूयतामभिसन्धिः ।
मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम् ।
मोक्ता माधवसेनं ततोऽहमपि बन्धनात्सद्यः ॥ ७ ॥ इति

राजा—(सरोषम्) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः ।
बाह्यतः प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तथातव्यपक्षे स्थितस्य पूर्व-
संकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाशापय ।

अमात्यः—यदाज्ञापयति देवः ।

राजा—अथवा किं भवान्मन्यते ।

सीमादुर्गरक्षकेणावस्कृत्य पथि ग्रहृत्य गृहीतो निरुद्धः । बन्दीकृत इत्यर्थः । स माधवसेन-
स्त्वया भवता मदपेक्षया मध्यपेक्षा इच्छा । स्नेह इत्यर्थः । तया हेतुना । सकलत्रसोदर्यो
भार्याभिमिनीसहितः । मोक्तव्यो विसर्जनीयः । इति समाप्ती । एतावता वैदर्भेणाग्नि-
मित्रप्रेषितपत्रिकायां निवादः कृत इत्यनुसंधेयम् । इतः परं प्रत्युत्तररूपं वैदर्भवचन-
मुच्यते । तन्न वो विदितमित्यादि । तद्वक्ष्यमाणं वो युष्माकं विदितं न इत्यत्र काकु-
रनुसंधेया । तुल्याभिजनेषु समानवशेषु । (भूमिहरेषु) जातिष्वित्यर्थः । राज्ञां
वृत्तिवर्तनमीदृशेवं विधेति यत्तन्ननु वो विदितमिति संबंधः अतोऽस्मात्कारणादत्रा-
स्मिन्नर्थे पूज्यो भवान्मध्यस्थः समो भवितुमर्हति । अस्य माधवसेनस्य सोदर्या पुनः
स्वसा पुनर्ग्रहणविग्रहे (ग्रहणसंदर्भे) विनष्टा तिरोहिता । तदन्वेषणाय तस्या अन्वे-
षणाय गवेषणाय प्रयतिष्ये । अथ वेति पक्षान्तरे । (माध्यस्थ्यस्थाने इत्यर्थः) ।
मोचयितव्यस्त्याजयितव्यः । अभिसंधिनिश्चयः । मौर्यसचिवमित्यादि पूज्यो भवान्सं-
यतं त्वया निगडितं मम श्यालं पत्नीभ्रातरं मौर्यसचिवं मौर्यसचिवनामानं विमुञ्चति
यदि त्वजति चेत् ततस्तस्मात्कारणान्मया सद्यः सपदि माधवसेनो बन्धनाग्निगडा-
न्मोक्ता मुक्तो भविता ॥ ७ ॥ इति लिखितार्थसमाप्ती । प्रकृत्यमित्रः स्वभावतः
साधुः । अत्र प्रकृत्यमित्रत्वं च विषयानन्तरत्वादिति मन्तव्यम् ॥ अचिराधिष्ठितेत्यादि ।

१ (a) तन्न वो न विदितं. (b) एतन्ननु वो विदितं.

२ (a) भूमिहरेषु (b) भूमेरिव (c) dropped

MINISTER :—This is what is written by him now in reply: "I am ordered by your Majesty thus—'Prince Mādhavsena, your cousin, who had promised (matrimonial) relationship while coming over to me, has been on the way taken prisoner, after having attacked by your frontier guard. He, with his wife and sister should be released by you out of regard for me.'—Is it not unknown to you that such is the attitude of Kings towards claimants to the kingdom born of a common descent? Therefore the honourable one should assume a neutral position in this matter. As for the sister, she was lost in the confusion following the capture. I will try my best to find her out. Now if by your Honour (it is desired) that Mādhavsena should be necessarily released by me, (then) listen to the condition:

"If the revered one releases my imprisoned brother-in-law, the Maurya-minister, then I, too will immediately release Mādhavsena from confinement." (7)

KING :—(*With anger*) What? Does the fool deal with me by an exchange of services? Vāhataka, the King of Vidarbha is my natural enemy and acts adversely towards me. So order the army under the command of Virasena for the uprooting which has been already determined upon, of him who stands on the side of those that deserve to be marched against.

MINISTER :—As Your Majesty Commands.

KING :—Or what do you think? (in this matter).

अचिरात् अधिष्ठितं प्राप्तं राज्यं येन स तथोक्तः । नवो राजेत्यर्थः प्रकृतिषु प्रजासु अरूढमूलत्वात् । रूढं मूलं यस्य स रूढमूलः । लब्धप्रजानुराग इत्यर्थः तथा न भवतीति अरूढमूलः । तस्य भावः तत्त्वं तस्मात् । समुद्धर्तुमुन्मूलयितुं सुकरः सुलभः । क इव नवं यत्संरोहणं तेन शिथिलः दल्यः तद्वः इव । पूर्णोपमालंकारः ।) ॥ ८ ॥ तेनारूढमूलत्वेन हेतुना तन्त्रकारवचनमर्थशास्त्रकारवचनमवितर्कं हि सत्यमेव भविष्यतीति शेषः । हिशद्वोऽवधारणे । 'इदमेव वैदर्भस्य कार्यविनिमयरूपमेव वचनं वाक्यं निमित्तं हेतुमुपादाया बलमन्य समुद्योज्यतां प्रवर्त्यताम् आह्वयति इति । (यदुच्छ्रया अकस्माद् दृष्टः प्रतिकृतिर्यस्याः ।) (अन्यत्कार्यं कार्यान्तरं तत्र सचिवः) उपेयो, पायदर्शने उपेयस्य साध्यस्य मालविकासाक्षाद्दर्शनस्योपायदर्शने साधनज्ञाने ते प्रज्ञाचक्षुः प्रतिभादृष्टिः किञ्चिदीपदपि व्यापृतं प्रसृतम् । अपिः प्रप्ते । कर्णे एतद्वचनं नियतध्याव्यावान्तर भेदस्य गुह्यतरार्यस्य प्रयोगे कविना प्रयुक्तम् । तथोक्तम्

अमात्यः—शास्त्रदृष्टमाह देवः । कुतः—

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिध्वरूढमूलत्वात् ।

नवसंरोहणशीथिलस्तरुखि सुकरः समुद्धर्तुम् ॥ ८ ॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम् । इदमेव निमित्तमादाय समुद्योग्यतां सेनापतिः ।

अमात्यः—तथा । (इति निष्क्रान्तः ।)

(परिजनश्च यथाव्यापारं राजानमभितः स्थितः ।)

(प्रविश्य ।)

विदूषकः—आशतोऽस्मि तत्रभवता राजा । गौतम चिन्तय तावदुपायं यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्षदर्शना भवतीति । मयापि तत्तथा कृतम् । यावदस्मै निवेदयामि (इति परिक्रामति ।) (क)

राजा—(विदूषकं दृष्ट्वा) अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—(उपसृत्य) वर्षतां भवान् । (ख)

राजा—(सशिरःकम्पम् ।) इत आस्पताम् ।

विदू०—(उपविष्टः ।)

राजा—वयस्य कश्चिदुपेयोपायदर्शने व्यापृतं ते प्रशाचक्षुः ।

विदूषकः—प्रयोगसिद्धिं पृच्छ । (ग)

राजा—कथमिव

विदूषकः—(कर्णे ।) एवमिव । (घ)

(क) आगतो हि तत्तहोदा रण्णा । गोदम चिन्तेहि दाव उवाचं जहा मे जदिच्छादिदुष्पदिकिदी मालविका पञ्चवखंदसणा होविति । मए वि तत्तहा किं । दावे से निवेदेमि । (ख) बहुदु भवं । (ग) पओअसिद्धि पुच्छ । (घ) एवमिव ।

‘कर्णे एवमिवेत्युक्त्वा ज्ञाप्यः पश्चात्प्रसङ्गतः । इति ॥ इदानीमित्यादि ॥ अस्मिन्नारम्भे मालविकायाः श्लाघनोद्योगे दुरधिगमसिद्धौ दुर्लभसिद्धावपि इदानीं त्वद्वचनश्रवणानन्तरं वयमाशंसामहे सिद्धिमपेक्षामहे ॥ अर्थमित्यादि । [प्रतिबन्धेन सहितं] सप्रतिबन्धं सप्रतिरोधमर्थं प्रयोजनमधिगन्तुं लब्धुं सहायवानेव जनः प्रभुः समर्थो भवति । (सचक्षुरपि जनः तमसि दृश्यमर्थं दीपेन विना अलब्धदीपसहायो न पश्यति ।) ॥ ९ ॥ नेपथ्य इत्यादि । बहु विकल्प्यात्मश्लाघां कृत्वालम् । अलमिति

MINISTER :—Your Majesty has said what is found in the (political) science. For,

An enemy, who has recently occupied a throne, owing to his not taking root in the (heart of) subjects can easily be uprooted like a tree that is infirm being newly planted. (8)

KING :—Then the words of the writer on politics must be true. Taking this very excuse let the Commander-in-chief be caused to get ready.

MINISTER :—So will it be. (*Exit*)

(*The retinue remains standing round the King according to their respective duties*)

(*Entering*)

VIDUSAKA :—I am ordered by His Majesty. "Gautama, think out some remedy by which Mālavikā whose picture was seen by me by chance would be actually seen by me." I too have done that accordingly, so I shall inform him. (*Walks about*)

KING :—(*Seeing Vidūṣaka*) Here has come another minister in charge of another kind of business.

VIDUSAKA :—(*Approaching*) May Your Honour prosper!

KING :—(*With nod of his head*) Sit down here. (*Vidūṣaka takes a seat.*)

KING :—Friend, I hope your eye of intelligence is busy in finding out a remedy for (attaining our desired) object.

VIDUSAKA :—Ask about the success of the plan.

KING :—How possibly?

VIDUSAKA :—(*In the ear*) It is thus.

प्रतिषेधे । फलमप्यचिरेण द्रक्ष्यति । उभाबित्यादि । (परस्परस्य जयः तत्रोद्यतो । उभौ अभिनयाचार्यौ) शरीरिणौ मृता साक्षाद्भावी प्रत्यक्षभावाविव नृत्याभिनयाचार्य-
विव ॥ स्थितौ त्वां द्रष्टुमिच्छतः ॥ १० ॥ न च नेत्यादि । अयं राजा परिचितः
संस्तुतश्च न भवतीति न किं तु परिचित एव । (अगम्यः अनाश्रयणीयः) अगम्यो
सौम्यश्च न किं तु (गम्यः) गम्यः एव । तथापि चकितं सभयं यथा भवति तथास्य
पार्श्वं समीपमुपैमि । (स एवायं सलिलनिधिः समुद्र इव परिचितोपि प्रतिक्षणं अक्षयोः
नवो नवः अपूर्वो भवति ।) ॥ ११ ॥ द्वारे इत्यादि । द्वारे नियुक्तः पुरुष दीवारिकः

राजा—साधु वयस्य निपुणमुपक्रान्तम् । इदानीं दुरधिगमसिद्धावप्य
स्मिन्नारम्भे वयमाशंसामहे । कुतः ।

अर्थ सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।

दृश्यं तमसि न पश्याते दीपेन विना सचक्षुरपि ॥ ९ ॥

(नेपथ्ये)

अलमलं बहु विकल्प्य । राज्ञः समक्षमेवावयोरधरोत्तरव्यक्तिर्भविष्यति ।

राजा—(आकर्ण्य) सखे त्वत्सुनीतिपादपस्य पुष्पमुद्भिज्जम् ।

विदूषकः—फलमप्यचिरेण द्रक्ष्यसि ।

(क)

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—देव अमात्यो विशापयति । अनुष्ठिता प्रभोराशेति । एतो
पुनर्हरदत्तगणदासौ ।

उभावभिनयाचार्यौ परस्परजयोद्यतौ ।

त्वां द्रष्टुमिच्छतः साक्षाद्भावाविव शरीरिणौ ॥ १० ॥

राजा—प्रवेशय तौ ।

कञ्चुकी—यदाशापयति देवः । (इति निष्क्रम्य पुनस्ताभ्यां सह प्रविश्य)

इत इतो भवन्तौ ।

हरदत्तः—(राजानमवलोक्य) अहो दुरासदो राजमहिमा । तथा हि—

न च न परिचितो न चाप्यगम्य-

अकितमुपैमि तथापि पार्श्वमस्य ।

सलिलनिधिरिव प्रतिक्षणं मे

भवति स एव नवो नवोऽयमक्ष्णोः ॥ ११ ॥

दासगणः—महत्सल्ल पुरुषाकारमिदं व्योतिः । तथा हि—

द्वारे नियुक्तपुरुषानुमतप्रवेशः

सिंहासनान्तिकचरेण सहोपसर्पन् ।

तेजोभिरस्य विनिवर्तितदृष्टिपातै-

र्याक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

(क) फलं वि अद्वयेन वेक्षिस्वसि ।

तेन अनुमतः प्रवेशः यस्य । सिंहासनस्यान्तिके चरतीति ते (न कञ्चुकिना ।

विनिवर्तितः दृष्टिपातः यैः तैः) विनिवर्तितदृष्टिपातैर्विनिवारितदृष्टिप्रसारैरस्य

राज्ञस्तेजोभिः पुनः प्रमाविशेषैस्तु वाक्यादृते प्रतिषेधवाक्यं विना प्रतिवारित इव

१ अरम्यः ।

KING :—Well done Friend, skilfully have you started. Now we entertain hopes in this enterprise, success in which is difficult to obtain. For,

One, with an assitant alone is capable of accomplishing an object beset with obstacles; one, even though possessed of eyes, cannot perceive an object in the dark without a lamp. (9)

(*Behind the curtain*)

Enough, enough of too much boasting. In the presence of the King himself will be manifest which of us is superior and which inferior.

KING :—(*Having heard*) Friend, here has the flower shot forth on your tree of clever intrigue.

VIDUSAKA :—You shall see its fruit also.

(*Then enters the Chamberlain*)

CHAMBERLAIN :—Lord, the Minister requests—"Your Majesty's order has been carried out." Here (are) again Haradatta and Ganadāsa.

Both of them, preceptors of acting, bent upon gaining victory over each other wish to see you as if two sentiments in bodily form. (10)

KING :—Usher them in.

CHAMBERLAIN :—As the King commands.

(*Goes out and enters with them*) This way, this way, gentlemen.

HARADATTA :—(*Beholding the King*) Oh, unapproachable is the majesty or greatness of the King. For,

He is neither unfamiliar, nor difficult to approach, still I am approaching his side with awe; he, though same, appears every moment new to my eyes like an ocean. (11)

GĀNADAS :—Powerful indeed, is this lustre in the form of man. For,

I, whose entrance was permitted by officers appointed at the door, approaching with the spy in the vicinity of the throne, am again as it were prohibited without words by his effulgence that repels glances. (12)

निरुद्ध इवास्मि ॥१२॥ तीर्थादिशिष्टाङ्गदुरोरभिनयविद्या नाट्य-
विद्या शिक्षिता अभ्यस्ता । दत्तप्रयोगश्चास्मि । दत्तः शिष्यभ्यः प्रतिपादितः प्रयोगो

कञ्चुकी—एष देवः । उपसर्पतां भवन्तौ ।

उभौ—(उपेत्य ।) विजयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य ।) आसने तावदत्रभवतोः ।
(उभौ परिजनोपनीतयोरसन्नयोरुपविष्टौ ।)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्ययोरुपस्थानम् ।

गणदासः—देव श्रूयताम् । मया तीर्थादभिनयविद्या शिक्षिता । दत्तप्रयोग-
श्चास्मि देवेन देव्या च परिगृहीतः ।

राजा—दृढं जाने । ततः किम् ।

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षं नायं मे पादरजसापि
तुल्य इत्यभिक्षितः ।

हरदत्तः—देव अयमेव मयि प्रथमं परिवादकरः । अत्रभवतः किल मम
च समुद्रपल्लवयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु ।
देव एव नो विशेषतः प्राक्षिकः ।

विदूषकः—समर्थं प्रतिशतम् ।

(क)

गणदासः—प्रथमः कल्पः । अवहितो देवः श्रोतुमर्हति ।

राजा—तिष्ठतु तावत् । पक्षपातमत्र देवी मन्यते । तत्तस्याः पण्डितकौशिक्या
सहितायाः समक्षमेव न्याय्यो व्यवहारः ।

विदूषकः—मुष्टु भवान्भणति ।

(ख)

आचार्यौ—यदेवायरोचते ।

राजा—मोदस्य अमुं प्रस्तावं निवेश्य पण्डितकौशिक्या सार्धमाभूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सपरिव्राजिकया देव्या
सह प्रविष्टः ।) इत इतो देवी ।

(क) समर्थं पङ्णादं । (ख) मुष्टु भवं भणादि ।

विनियोगो येन स तथोक्तः ॥ (न केवलमागमं किं तु तस्य क्रियासंक्रान्तिमपि
जानामीत्यर्थः । अधिक्षितः भक्तितः परिवादो निन्दा विमृशतु तारतम्यभावेन
पयलोचयतु । अधरोत्तरतया निश्चिनोतु इत्यर्थः ।) प्रथमः कल्पो मुख्यः पक्षः ॥
(न्यायादनपेतः) न्याय्यो सुक्तः । व्यवहारो विवादः (निर्णय इति यावत् । संरम्भे
संपर्षे ।) कथं पश्यसि कथं मन्यसे । अनयोः कतरस्य पराजयं विचारयसीत्यर्थः ।
अहं स्वपक्षेत्यादि । अत्र परिव्राजिकायाः स्त्रीत्वात्प्राकृते प्राप्ते संस्कृताश्रयणं
लिङ्गित्वादिति मन्तव्यम् । तथा चोक्तम्—‘ देवद्विजनरेन्द्राणां लिङ्गिन संस्कृतं
वचः ’ इति ॥ (स्वपक्षस्य गणदासस्य अवसादः पराजय इत्यर्थः । तस्य शास्त्रकां
तया ।) राजपरिग्रहोऽयं हरदत्तस्य प्रधानत्वमुपहरति ॥ (असीति-अत्रभवत्या राशीपद-

१ (a) दत्तानुवोतः. (b) दृष्टप्रयोगोऽस्मि देव्या । देवेन च परिगृहीतः ।

CHAMBER :—Here is His Majesty. Your honours may approach.

BOTH :—(*Approaching*) Victory to Your Majesty.

KING :—Welcome to you both (*Looking at the attendants*). Just two seats for these honourable ones.

(*Both sit on the seats brought by the attendants.*)

KING :—Why this simultaneous arrival of the two teachers at a time of giving instructions to the pupils?

GANADAS :—My Lord may you listen.

I have learnt the art of Acting from a competent preceptor. Also I have given lessons (in that art), and I am favoured by Your Majesty and the Queen as well.

KING :—I know full well. What next?

GANADAS :—Such as I am, insulted by this Haradatta in the presence of prominent personalities saying "He is not equal even to the dust of my feet."

HARADATTA :—My Lord, he himself started abusing me first saying "Between the revered one and myself there is indeed the same difference as between an ocean and a pond." So let Your Honour examine him and me in theory as well as in practice. Your Majesty alone would be a critical judge for us two.

VIDUSAKA :—A sound proposal.

GANADASA :—An excellent suggestion! Your Majesty should listen attentively.

KING :—Wait for a while. The Queen may consider it partiality in this matter. So it would be just to decide the matter in her presence accompanied by the learned Kauṣiki.

VIDUSAKA :—Your Honour has said well.

THE TWO TEACHERS :—As your Majesty likes.

KING :—Maudgalya, having informed her of this matter, let the Queen be called along with the learned Kauṣiki.

CHAMBER :—As Your Majesty commands.

(*Goes out and enters with the Queen accompanied by the Parvrajikā*)

This way, this way your Ladyship.

भाक्त्वादुभयोस्तुल्यत्वमित्यर्थः।) अतिमात्रेत्यादि। (अनलः अग्निः भानोः सूर्यस्य परि-
ग्रहात् निशि स्वस्मिन् तेजःसंक्रमात् अतिमात्रमत्यन्तं भासुरत्वं दिवातनवह्न्यपेक्षया।

देवी—(परित्राजिकां विलोक्य ।) भगवति हरदत्तस्य गणदासस्य च संरम्भे कथं पश्यसि । (क)

परित्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रतिद्वन्द्विनो गणदासः ।

देवी—यद्यप्येवं तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति । (ख)

परित्राजिका—अयि राज्ञीशब्दभाजनमात्मानमपि तावन्निन्तयतु भवती । पश्य ।

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः ।

अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥ १३ ॥

विदूषकः—अविहा अविहा । उपस्थिता पीठमर्दिकं पण्डितकौशिकीं पुरस्कृत्य देवी धारिणी । (ग)

राजा—पश्याम्येनाम् । येषा

मङ्गलालङ्कृता भाति कौशिक्या यतिवेपया ।

त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥ १४ ॥

परित्राजिका—(उपेत्य) विजयतां देवः ।

राजा—भगवति अभिवादये ।

परित्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।

धारिणीभूतधारिण्योर्भवे भर्ता शरच्छतम् ॥ १५ ॥

धारिणी—जयत्वार्यपुत्रः । (घ)

राजा—स्वागतं देव्यै । (परित्राजिकां विलोक्य ।) भगवति क्रियतामासन-परिग्रहः ।

(सर्वे यथोचितमुपविशन्ति ।)

राजा—भगवति अश्रमवतोर्हरदत्तगणदासयोः परस्परविज्ञानसंबन्धो जातः । तदत्र भगवत्या प्राक्षिपदमध्यासितव्यम् ।

(क) भगवति हरदत्तस्य गणदासस्य अ संरम्भे कथं पश्यसि । (ख) जइवि एल्लं तह वि राजपरिग्रहो से पहाणत्तणं उवहरइ । (ग) अविह अविह । उवड्ढिदा पीठमर्दिकं पण्डितकौसिइं पुरोकरिअ देवी धारिणी । (घ) जेदु अज्जउत्तो । भवे ।

तेजस्वितां पुष्यति धारयतीत्यर्थः । तथा च श्रुतिः—‘आदित्यो वा अस्तं यन्मग्निं प्रविशति’ इत्यादि । महिमानं तेजःप्रकर्षम् । ॥ १३ ॥ पीठमर्दो नाम कामपुरुषार्थसहायो नायक-समीपवर्ती पुरुषः कथ्यते । तथा चोक्तम्—‘पीठमर्दः समीपस्थः कार्यालोचनकोविदः’ इति । अत्र विदूषकः परिहासेन परित्राजिकायां पण्डितकौशिक्यां तद्धर्ममारोपयतीति मन्तव्यम् । मङ्गलेश्यादि । मङ्गलालङ्कृता मङ्गलं शोभनं यथा भवति तथा लङ्कृता ।

QUEEN :—(*Looking at Parivrājikā*) Revered lady, what do you think of the contest between Gaṇadāsa and Haradatta ?

PARIV :—Enough of fear about the defeat of your party. Gaṇadāsa is not inferior to his antagonist.

QUEEN :—Even though it is so, still the King's favour brings him superiority.

PARIV :—Ah, at the same time think of yourself also as the holder of the title ' Queen '. See

The fire attains to extreme brilliance by the favour of the sun, the moon too, acquires greatness when favoured by the night. (13)

VIDUSAKA :—Look! Look! Her Ladyship, the Queen Dhārīṇī has come keeping in her front, her companion, the learned Kauśiki.

KING :—I see her. She who—

Adorned with the auspicious ornaments, with Kauśiki in the dress of an ascetic appears like the triad of the Vedas; in bodily form accompanied by metaphysical lore. (14)

PARIV :—(*Approaching*) May His Majesty be victorious!

KING :—Revered lady, I salute thee.

PARIV :—May you be the Lord for a hundred years of Dhārīṇī and of the Earth, the sustainer of living creatures, the two whose progeny is of great vigour and whose forbearance is worthy of themselves. (15)

QUEEN :—Victory, victory to my Lord.

KING :—Welcome to the Queen. (*Looking towards Parivrājikā*), Revered lady, please take a seat.

(*All take seats as befit them*)

KING :—Revered lady, a dispute regarding each other's knowledge has arisen between the revered Haradatta and Gaṇadāsa. So in this matter Your Reverence should occupy the position of a judge.

भूषितवेषा धारिणी यतिवेषया यतेः परिव्राजकस्य वेष इव वेषः काषायादिधारणं यस्याः सा तद्योक्ता तथा कौशिक्या समं सार्धं भाति प्रकाशते । अत्रोपमामाह—विग्रह-वत्या शरीरिण्याध्यात्मविद्यया समं त्रयीव वेदत्रयीव । विग्रहवतीत्यत्रापि विभक्ति-विपरिणामेन योजनीयम् ॥ १४ ॥ महासारेति । महासारप्रसवयोः । महान् सारो वरः प्रसवः संतानो यद्योस्ते तयोः । (यद्वा महान् सारो बलं यस्य तथा भूतः

परिव्राजिका—(सस्मितम्) अलमुपालम्भेन । पत्तने विद्यमानेऽपि ग्रामे रत्नपरीक्षा ।

राजा—मा मैवम् । पण्डितकौशिकी खलु भगवती । पक्षपातिनावनयोरहं देवी च ।

आचार्यौ—सम्यगाह देवः । मध्यस्था भगवती गुणदोषौ नः परिच्छेत्तु मर्हति ।

राजा—तेन हि प्रस्तुयतां विवादः ।

परिव्राजिका—देव प्रयोगप्रधानं हि नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण । कथं वा देवी मन्यते ।

देवी—यदि मां पृच्छसि एतयोर्विवाद एव न मे रोचते । (क)

गणदासः—देवी न मां समानविद्यतः परिभवनीयमवगन्तुमर्हसि ।

विदूषकः—भवति पश्याम उरप्रसंपातम् । किं मुखा वेतनदानेन । (ख)

देवी—ननु कलहप्रियोऽसि । (ग)

विदूषकः—मैवम् । अन्योन्यकलहितयोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः । (घ)

राजा—ननु स्वाङ्गसौष्टवाभिनयनुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ।

राजा—तदिदानीमतः परं किमान्यां प्रत्याययितव्यम् ।

परिव्राजिका—तदेव वस्तुकामास्मि ।

शिष्टौ क्रिया कस्यचिदात्मसंस्था

संक्रान्तिरन्यस्य विशेषयुक्ता ।

यस्योभयं साधु स शिक्षकाणां

धुरि प्रतिष्ठापयितव्य एव ॥ १६ ॥

(क) जह मं पृच्छसि एदार्यं विवादो एव न मे रोचते । (ख) भोवि पेक्खामो उरब्भसंवादं । किं मुहा वेज्जणाणेण । (ग) णं कलहप्पिओसि । (घ) मा एव्वं । अण्णोण्णकलह्हिदाणं मत्तहस्थीणं एव्वकदरस्सि अणिज्जिदे कुदो उवसमो ।

प्रसवः अपत्यं यस्याः । पक्षे महता आसारेण धारासंपातेन सह प्रसवः धान्या-
द्युत्पत्तिर्यस्याः तयोः । सदृशक्षमयोः) सदृशी समाना क्षमा सहिष्णुत्वं ययोस्ते तयोः ।
(शरदां शतं शरच्छतम् । श्लेषालंकारः ।) ॥ १५ ॥ (आर्यपुत्रः—' आर्यपुत्रेति संबोध्यः पतिः पत्नीजनेन वा ' इति भरतः । संघर्षः स्पर्धा अस्त्यनयोस्ती संघर्षिणी ।
विज्ञाने शिल्पज्ञाने संघर्षिणी तयोः । ' विज्ञानं शिल्पशास्त्रयोः ' इत्यमरः । प्राग्नि-
पदं सम्यस्थानम् उपालम्भेन परिहासेन । ग्रामे अनभिज्ञजनवासे इत्यर्थः । पण्डा

PARIV :—(*With a smile*) Enough of taunt. Even when a city is near should the jewel be tested in a village ?

KING :—No, not so. The Revered lady is indeed the learned Kausiki. I myself and the Queen are partial to these two.

THE TWO TEACHERS :—His Majesty has spoken the truth. The Revered Lady being neutral should be pleased to examine us in regarding our merits and demerits.

KING :—Then let the discussion be started.

PARIV :—My Lord, the science of acting is chiefly practical. What is the use of oral controversy here ? Or how does Her Ladyship think ?

QUEEN :—If you ask me I do not like the very dispute itself between these two.

GANADAS :—Oh, Queen, you should not regard me as capable of being defeated by one who is my equal in knowledge.

VIDUSAKA :—Your Ladyship, let us see the contest of the rams. Why should the salary be paid in vain ?

QUEEN :—Indeed you are a lover of quarrels.

VIDUSAKA :—Not so. Whence can there be peace as long as one of the two intoxicated elephants quarreling with each other is not defeated.

KING :—Indeed the Revered lady has already seen the acting of these two with their graceful limbs.

PARIV :—Yes.

KING :—So what more have they now to show as a proof ?

PARIV :—That is exactly what I desire to speak.

In the case of some, his knowledge (of art) rests only in him, whereas in the case of another the power to transfer (impart) is found in a special manner; he who has both well (in him) should be placed at the head of teachers. (16).

सूक्ष्मा बुद्धिः संजाता अस्याः असौ पण्डिता । पण्डिता चासौ कौशिकी च । मध्यस्था
समानोभयपक्षा । अपक्षपातिनीति यावत् । प्रयोगप्रधानं प्रयोगः अभिनयः प्रधानः
पटुत्वनिश्चये यत्र तत् । वाग्व्यवहारेण विवादेन । नाट्यशास्त्रप्राविध्यं केवलेन विवा-
देन निर्णेतुं न शक्यते इत्यर्थः । समाना विद्या यस्य स समानविद्यः तस्मात् । हस्तता-
दित्यर्थः । परिभवनीयं परामवलमम् । उरभ्रसंपातं मेघयुद्धमिति नमोऽस्ति । उदर-
भरिसंवादमिति पाठे उदरभ्रयोः स्वोदरभरणपरयोः संवादम् । कलहितयोराचरित-

विदूषकः — श्रुतमार्याभ्यां भगवत्या वचनम् । एष पिण्डितार्थ उपदेश-
दर्शनेन निर्णय इति । (क)

हरदत्तः — परमुच्यते नः ।

गणदासः — देवि एवं स्थितम् ।

देवी—यदा पुनर्मन्दमेधा शिष्योपदेश मलिनयति तदाचार्यस्य दोषो नु । (ख)

राजा—देवि एवमापद्यते । विनेतृद्रव्यपरिग्रहोऽपि बुद्धिलाघवं
प्रकाशयति ।

देवी—(स्वगतम्) कथमिदानीम् । (गणदासं विलोक्य जनान्तिकम्)।
अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । (प्रकाशम्) विरम निरर्थका-
दारम्भात् । (ग)

विदूषकः — सुष्ठु भवती भणति । भो गणदास संगीतापदेशेन सरस्वत्यु-
पायनमोदकान्खादतः किं ते सुलभनिग्रहेण विवादेन । (घ)

गणदासः — सत्यमयमेवार्थो देवीवचनस्य । श्रूयतामवसरप्रातमिदम् ।

लब्धास्पदोऽस्मीति विवादभीरो-

स्तितिक्षमाणस्य परेण निन्दाम् ।

यस्यागमः केवलजीविकायै

तं ज्ञानपण्यं वणिजं वदन्ति ॥ १७ ॥

देवी—अचिरोपनीता ते शिष्या । तदपरिनिष्ठितस्थोपदेशस्यान्याय्यं
प्रकाशनम् । (ङ)

गणदासः — अत एव मे निर्बन्धः ।

देवी—तेन हि द्वावप्युपदेशं भगवत्यै दर्शयतम् । (च)

परिव्राजिका—देवि नैतन्न्याय्यम् । सर्वज्ञस्याप्येकाकिनो निर्णयान्युपगमो
दोषाय ।

(क) सुवं अज्जेहि भवदीए वअणं । एसो पिण्डितस्यो उवदेसदंसणेण
णिण्णओत्ति । (ख) जदा उण मन्दुमेधा तिससा उवदेसं मलिणेदि तदा आअरिअस्स
दोसो णु । (ग) कहं दाणीं । अलं अज्जउत्तस्स ऊसाहकारणं मणोरहं पूरिअ । विरम
जिरस्सआयो आरम्भादो । (घ) सुठ्ठु भोदी भणादि । भो गणदास संगीदावदेसेण
सरस्सईउवाअणमोदआणं खादमाणस्स किं ते सुलहणिग्गहेण विवादेअ । (ङ)
अइरोवणीथा दे तिसस्स । ता अवरिणिठ्ठिवस्स उवदेसस्स अण्णअं पआसणं । (च)
तेण हि दुवेवि उवदेसं भवदीए दसेध ।

कलहयोः । सुष्ठु इत्यस्य भावः सौष्ठवं सौष्ठवेनाभिनयः । स्वांगे सौष्ठवाभिनयः
तम् । प्रत्याययितव्यं प्रतीतिविषयीकर्तव्यम् । शिष्टेत्यादि । कस्यचित्कस्यापि-

२ उपपद्यते, आपतति, संपद्यते ।

VIDUSAKA :—The two Revered ones have heard the words of the Revered Lady. This is the gist that the decision is by the practical display of teaching.

HARADATTA :—We quite approve of it.

GANADASA :—Queen, it has come to this.

QUEEN :—Again when the dull-witted pupil disgraces the instruction, is that the fault of the teacher ?

KING :—Queen, this is proper. Even the very acceptance of an unfit pupil manifests the want of intelligence in a teacher.

QUEEN :—(*To herself*) How now ? Enough of fulfilling the desire of my Lord which is a cause of the excitement (*Looking at Ganadāsa, aloud*). Desist from this useless undertaking.

VIDUSAKA :—Her Ladyship has said well. Ganadāsa, what have you to do with a dispute where defeat is easy, you—who eat the sweetmeats offered as presents to Saraswati under the pretext of music ?

GANADAS :—Truly, this exactly is the sense of Queen's words. Now listen what befits the occasion.

They call him a trader, with knowledge as his commodity for whom learning is only a means of livelihood, who is afraid of a contest, puts up with the censure by others, thinking that, " I have a secure position." (17)

QUEEN :—Your pupil was recently handed over to you. So it is unjust to exhibit instruction that is not firmly established.

GANADAS :—So is my importunity.

QUEEN :—Then both of you should exhibit your instruction to the Revered Lady (alone).

PARIV :—Queen—this is not just : The decision of one alone even though omniscient, would be faulty.

पुरुषस्य क्रिया शिक्षा । विद्याभ्यास इत्यर्थः । आत्मसंस्था आत्मनिष्ठा सती (सिष्टा प्रकृष्टा) द्रिष्टा संगता । रम्या भवतीत्यर्थः । अन्यस्य पुरुषस्य संक्रान्तिः शिष्येषु क्रियासंक्रमणम् । विशेषयुक्ता अतिशयवती । यस्य पुरुषस्योभयं आत्मसिद्धिः पर-संक्रमणं च साधु रम्यं स पुरुष एव शिक्षकाणामुपदेशकानां धर्म्ये प्रतिष्ठापयितव्यः प्रतिष्ठां प्रापयितव्यः । (एवमाभ्यामात्मसंस्था क्रिया शिष्यसंक्रान्तिश्च प्रत्याययितव्ये । तत्र आत्मसंस्था क्रिया प्रतीतपूर्वैव अतः शिष्यसंक्रान्तिरेव केवलाधुना प्रत्याययितव्येति स्थितमिति तात्पर्यार्थः) ॥ १६ ॥ निश्चिन्तायः

देवी—(आत्मगतम् ।) मूढे किं मां जाग्रतीमपि सुप्तामिव करोषि । (क)
(इति सासूयं परावर्तते)
(राजा देवीं परित्राजिकायै दर्शयति ।)

परित्राजिका—

अनिमित्तमिन्द्रधनुः किमत्रभवतः पराङ्मुखी भवसि ।

प्रभवन्त्योऽपि हि मर्तुषु कारणकोपाः कुटुम्बिन्यः ॥ १८ ॥

विदूषकः—ननु सकारणमेव । आत्मनः पक्षो रक्षितव्य इति (गणदासं विलोक्य ।) दिष्ट्या कोपव्याजेन देव्या परित्तातो भवान् । सुशिक्षितोऽपि सर्व उपदेशदर्शने न निपुणो भवति । (ख)

गणदासः—देवि श्रूयताम् एवं जनो गृह्णाति । तदिदानीम्

विवादे दर्शयिष्यन्तं क्रियासंक्रान्तिमात्मनः ।

यदि मां नानुजानासि परिगृह्यकोऽस्म्यहं त्वया ॥ १९ ॥

(आसनादुत्तिष्ठति ।)

देवी—(स्वगतम् । का गतिः । प्रकाशम् ।) प्रभवत्याचार्यः शिष्यजनस्य । (ग)

गणदासः—चिरमपदे शङ्कितोऽसि (राजानमवलोक्य) अनुज्ञातं देव्या ।

तदाज्ञापयतु देवः कस्मिन्नभिनेयवस्तुन्युपदेशं दर्शयिष्यामि ।

राजा—यदादिशति भगवती ।

परित्राजिका—किमपि देव्या मनसि वर्तते । तच्छङ्कितसि ।

देवी—भण विस्तम्भम् । ननु प्रभविष्याम्यात्मनः परिजनस्य । (घ)

राजा—मम चेति ब्रूहि ।

(क) मूढे किं मं जागृतिं वि सुप्तं विभ करोसि । (ख) नं सकारणं एवम् । अतृष्णो पक्षो रक्षितव्योति । दिष्ट्या कोपव्याजेन देवीए परित्तातो भवं । सुशिक्षितो वि सव्यो उपदेशदर्शने ण निपुणो होदि । (ग) का गई । पहवदि आआरिओ तिस्तजणस्त । (घ) भण विस्तम्भं । नं पहविस्तं अत्तणो परिअणस्त ।

निष्कर्षः । उपदेशदर्शनेन इति । यदेति । (मन्दा मेधा यस्याः सा । मलिन-यति दूषयति ।) नुः प्रप्ते । (दोष इत्यर्थः) । आपद्यते प्रकृते प्राप्नोति । आपठद्यते इति पाठे जनैरुच्यते इत्यर्थः । अप्रशस्तं द्रव्यमद्रव्यम् । कुशियेति यावत् । तस्य परि-शिक्षणीयतया स्वीकारः । लाघवं मान्द्यम् । ० परिग्रह एव इति पाठे बुद्धेः लाघवं सूक्ष्मत्वं पटीयस्त्वमित्यर्थः । सुलभं—मुखनिग्रहेणेति पाठे मुखस्य निग्रहः खादन-प्रतिबंधो यस्मात्तेन इत्यर्थः । अत्र निन्दाया गम्यमानत्वात् व्याजस्तुतिरलंकारः ।) लब्धास्पदोऽस्मोत्यादि (लब्धमास्पदं प्रतिष्ठा येन स लब्धास्पदः तथाभूतोऽस्मीति कृत्वा विवादात् भीरुः भयशीलस्तस्य । विवादे कदाचित्पराभूतिः स्यादिति

QUEEN :—(To herself) Oh foolish Parivrājikā, Even when I am awake you make me as if asleep. (Turns aside angrily).

(The King points out the Queen to Parivrājikā)

PARIV :—(Beholding)

Oh moonfaced lady why have you turned away your face from His Majesty without any cause. For housewives even though dominating their husbands get angry with them (only) when they have some cause for it. (18)

VIDUSAKA :—Indeed with a cause only. Her party has to be saved. (Looking at Gaṇadās). Fortunately, you have been saved by the Queen under the pretext of being angry. Though well-educated, every one is not skilful in imparting instructions.

GANADAS :—Queen, listen. This is how people take it. So. now,

I shall show in a dispute my power of imparting instructions. If you do not permit me then I am abandoned by you. (19)

(Gets up from his seat)

QUEEN :—(To herself) What help? (Aloud) The teacher has authority over his pupils.

GANADAS :—I suspected for a long time unnecessarily. (Looking at the King). The queen has consented. So let his Majesty order in what subject-matter of Acting I should exhibit my instruction.

KING :—As Her Reverence directs.

PARIV :—There is something in the mind of the Queen. So I am doubtful.

QUEEN :—Speak out confidently....Indeed I shall have power over my attendants.

KING :—And say 'over me too'.

शङ्कया भीतस्य । तथा च परेण कृतां निन्दां तितिक्षमाणस्य सहमानस्य । यस्य शिक्षकस्य आगमः शास्त्रज्ञानं केवला जीविका तस्यै वृत्त्यर्थमेव केवलं भवति । तं ज्ञानमेव पण्यं विप्रेभ्यः वस्तु यस्य तं ज्ञानपण्यं ज्ञानविक्रयकारिणं वणिजं वदन्ति । पण्डिता इति शेषः । 'अतः यदाः कामेन विवादो भवेत्तत्त्वं इति भावः । अत्र वणिजः पण्यस्य चारोपणात् साङ्गं समस्तवस्तुविषयं रूपकमलङ्कारः ।) ॥ १७ ॥ अचिरोपनीता अचिरेण उपनीता उपदेशग्रहणार्थं समीपं प्रापिता । न दीर्घकालं गृहीतोपदेशेत्यर्थः । अपरिनिष्ठितस्य अचिरोपनीतत्वेन अलब्धस्पर्धस्य । अन्याय्यम-

देवी—भगवति भणेदानीम् ।

(क)

परिव्राजिका—देव चतुष्पदोद्भवं चलितं दुष्प्रयोज्यमुदाहरन्ति । तत्रैकार्थ-
संश्रयमुभयोः प्रयोगं पश्यामः । तावता ज्ञायत एवात्रभवतोरुपदेशतारतम्यम् ।

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—तेन हि द्वावपि वर्गौ प्रेक्षारुहे संगीतरचनां कृत्वात्रभवतो दूतं
प्रेषयतम् । अथवा मृदङ्गशब्द एव न उत्थापयिष्यति ।

(ख)

हरदत्त—तथा । (इत्युतिष्ठति)

(गणदासो देवीमवलोकयति)

देवी—(गणदासं विलोक्य ।) विजयी भव । न खलु विजयप्रत्यर्थिन्यह-
माचार्यस्य । (उभौ प्रस्थितौ ।)

(ग)

परिव्राजिका—इतस्तावदाचार्यौ ।

उभौ—(परिवृत्य ।) इमौ स्वः ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि सर्वाङ्गसौष्ठवाभिव्यक्तये विरलने-
पथ्ययोः पात्रयोः प्रवेशोऽस्तु ।

उभौ—नेदमन्यावरुपदेश्यम् । (इति निष्क्रान्तौ ।)

देवी—(राजानमवलोक्य ।) यदि राजकार्येष्वपीदं सुपायानि पुणतार्यपुत्रस्य
ततः शोभनं भवेत् ।

(घ)

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।

प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥ २० ॥

(नेपथ्ये मृदङ्गशब्दः । सर्वे कर्णं ददति ।)

(क) भवद्वि भण दाणिम् । (ख) तेण हि दुवेवि वग्गा पेक्खाधरे संगीद-
रत्तणं करिअ अत्तभवदो दूदं पेसअह । अह वा मुदङ्गसद्दो एव्व णो उत्थावइस्सदि ।
(ग) विअई होहि । ण हुई विअअपच्चत्तिणी अहं आअरिअस्स । (घ) जइ
राजकज्जेसु वि ईरिती उवाअणिउणदा अज्जउत्तस्स तदो सोहणं भवे ।

योग्यम् । अत एवेति । अचिरोपनीतापि का शिक्षा ग्राहिताति स्वमुपदेशदानकोशलं
दर्शयितुकामस्येत्यर्थः । निबन्ध आग्रहः । दोषाय दोषास्पदं स्यादित्यर्थः । मूढे
अज्ञातमत्स्वभावे । जाग्रतीं मालविकाया राज्ञो दृष्टेनिगूहने सावधानां दक्षामिति
यावत् । सुप्तामनवहितां प्रमत्तामित्यर्थः । सामूयमसूयया सहितं यथा स्यात्तथा ॥)
अनिमित्तमिदं । (हे इन्दुवदने चन्द्रमुखि । इन्दुरिव वदनं यस्याः सा इन्दुवदना ।
नत्तम्बुद्धिः । अनिमित्तं न विद्यते निमित्तं यस्मिन्कर्मणि तद्यथा तथा । कारणं विना
किं अत्रभवतः पूज्यात् राज्ञः पराङ्मुखी विमुखी भवति । तव अकारणकोपो न

QUEEN :—Revered Lady, speak out now.

PARIV :—My Lord, they say that the Chalita dance based on Chatuspada, (a song of four parts) is the most difficult to act. So we shall see its exhibition by both referring to one and the same topic. Thereby the relative worth of the power of imparting instruction of the two Revered ones will be known indeed.

THE TWO TEACHERS :—As Her Reverence commands.

VIDUSAKA :—So both the parties, having made the arrangement for the musical concert, should send a messenger to the Honourable one. Or the sound of the tabor itself will make us get up.

HARADATTA :—All right (*Gets up*)

(*Ganadās looks at the Queen.*)

QUEEN :—(*Looking at Ganadāsa*) May you be victorious. I am not indeed an obstructor in your success.

(*Both start to leave*)

PARIV :—Just here, you two teachers !

BOTH :—(*Turning back*) Here we are.

PARIV :—In the capacity of a judge I speak. Let there be the entrance of the two pupils in thin costume for manifesting the grace of all the limbs.

BOTH :—Even this need not be told to us. (*Both Exit*)

QUEEN :—(*Looking at the King*) If my lord shows this much resourcefulness in Kingly duties then it would be splendid.

KING :—Do not take it other-wise. Oh high-minded one, indeed this was not brought about by me. Generally men of equal learning are jealous of each other's fame. (20)

युक्त इति भावः । हि यतः कुटुम्बिन्यः । कुलस्त्रियः भर्तृषु प्रभवन्त्यः प्रभुत्ववत्योपि कारणेन कोपो यासां ताः कारणकोपा भवन्ति । अकारणं न कुप्यन्तीत्यर्थः । अत्र कुलीनस्त्रीणां सकारणः कोप इति वैधर्म्येण सामान्येन राज्ञीकोपान्वितत्वं समर्थ्यते इति वैधर्म्येण सामान्येन विशेषसमर्थनरूपः अर्वांतरन्वासोऽलंकारः ॥ १८ ॥ (दिष्टयेति गणदासमुत्तेजयितुं विदूषकस्योक्तिः ।) (एवं जनो गृह्णाति यथावि दूषकेणोक्तं तथा अवधारयति । उपदेशदर्शनार्थं पुन्यं मयि आरोपयेदित्यर्थः ।) विवादे इत्यादि । (विवादे उपस्थिते वादे आत्मनः क्रियायाः संक्रान्तिं शिष्यजने

परिव्राजिका—इन्त । प्रवृत्तं संगीतकम् । तथा ह्येषा
जीमूतस्तनितविशङ्किभिर्मयूरैरुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्द्वादिन्युपहितमध्यमस्वरोत्था मायूरी मदयति मार्जना मनांसि ॥ २१ ॥
राजा—देवी सामाजिका भवामः ।

देवी—(स्वगतम् ।) अहो अविनय आर्यपुत्रस्य । (सर्वे उत्तिष्ठन्ति ।) (क)

विदूषकः—(अपवार्य ।) भोः धीरं गच्छ । मा खल्वत्रभवती धारिणीः
विसंवादमिष्यति । (ख)

राजा—

धैर्यावलम्बितमपि त्वरयति मां मुरजवाद्यनादोऽयम्
अद्यतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः

(क) अहो अविनयो अज्जउत्तस्स । (ख) भो धीरं गच्छ । मा वल्लभतमोदी धारिणी विसंवादस्सदि ।

रूपदेशसंक्रमणशक्तिं दर्शयिष्यन्तं दर्शयितुमिच्छन्तम् । अनुजानाति अनुमन्यसे । परि-
त्यक्तोऽस्मीति मन्ये ॥ १९ ॥ अपदे अस्याने । देवी कदाचित् शिष्याशिक्षादर्शनान्मां
निवार-येदिति अकारणमेव जातशङ्कोऽस्मीत्यर्थः । किमपि देव्या इति कपटमूल एष
प्रयोगो मालविकादर्शनार्थं इति । चतुर्भ्यः पदेभ्य उद्गूढो यस्य तत् । चतुष्पदीत्यमिति
पाठे चतुर्भ्यः पदेभ्य उत्तिष्ठतीति तथोक्तम् । दुःखेन प्रयोजनयितुं शक्यं
दुष्प्रयोज्यम् । उदाहरन्ति नाट्यवेदिन इति शेषः । एकः अभिन्नः अर्थः अभिधेयं
वस्तु संश्रय आश्रयो यस्य तस्याभूतम् तरतमयोर्भावः तारतम्यं न्यूनाधिक-
भावः । उपदेशान्तरमिति पाठे उपदेशयोरन्तरं वैशिष्ट्यमित्यर्थः । प्रेक्षागृहं संगीत-
शाला । निर्णयाधिकारे निर्णयविषयकोऽधिकारस्तमवलम्ब्येत्यर्थः ।) सर्वाङ्गान्येत्यादि
(सर्वेषामङ्गानां नाट्यस्य शरीरस्य च अभिव्यक्तये । मालविकायां राजानुरागस्य
वृद्धयर्थं तस्याः सर्वाङ्गावलोकनस्यावश्यकत्वादिति गूढाभिसन्धिः ।) (उपायाः
सामादयः पक्षे स्वाभिलषितसिद्धिसाधनानि ।) अलमन्यथेति । (हे मनस्विनि
प्रशस्तं मनः अस्या अस्तीति मनस्विनी तत्सम्बुद्धिः । प्रशस्तमनस्के देवि । अन्यथा
पृहीत्वा इममर्थमन्यथा संभाव्य अलम् । तदेव स्पष्टयति न खल्वित्यादिना ।
इदं विषादकरणम् यतः समानविद्याः विद्वांसः परस्परस्य यशसि पुरोभागा) दोषै-
कशक्तिः । अन्योन्यवशोदूषणे उद्युक्ता भवन्तीत्यर्थः । अर्थान्तरन्यासोत्प्रेक्षाः ॥ २० ॥

(*The sound of the tabor behind the curtain. All listen*)

PARIV :—Oh, Music has begun. For this,

Deep sound of the tabor dear to the peacocks, produced by the employment of the medium note, imitated by the peacocks with raised up necks, suspecting it to be the thunder of clouds, delights the minds. (21)

KING :—Queen, let us join the assembly.

QUEEN :—(*To herself*) Oh, the indecorous behaviour of my lord!

(*All rise up*)

VIDUSAKA :—(*Aside*) Oh friend walk slowly, let not Her Ladyship Dhārinī find you inconsistent.

KING :—Though resorting to patience, this sound of the tabor hastens me as if it is the sound of my own longing, descending to the path of success (22).

(*Exeunt omnes*)

HERE ENDS THE FIRST ACT.

जीमूतस्तनितेत्यादि । जीमूतस्तनितविशङ्किभिर्जीमूतस्य स्तनितं गजितं विशङ्कन्त इति तथोक्तास्तैरुद्गीर्बिरकण्ठैर्बयूरेः शिखण्डिभिरनुरसितस्यानुष्णनितस्य पुष्करस्य वाद्यभाण्डमुखस्य मायूरी मयूरप्रिया मार्जना मनासि मदयति हर्षयति । कीदृशी मार्जना । उपहितमध्यमस्वरौत्वा उपहितो योजितो मध्यमस्वरौ मध्यमसंज्ञकः स्वरस्तस्मादुत्तिष्ठत्युदेतीति तथोक्ता । (उपचितेति पाठे उपचितेन पूर्णतां प्राप्ते-नेत्यर्थः ।) निर्ह्रादिन्यतिशयनिनादा । मार्जना नामपुष्करवाद्यनामविशेषः ॥ २१ ॥ (सामाजिकाः समार्जं समवयन्तीति सभ्याः । सामबायिका इति पाठे स एवार्थः सामायिका इति पाठे समयः प्राप्त एषां समयमनुवर्तन्ते इति वा । अविनयो घाष्टर्थं मालविकादर्शनाभिलाषप्रकटनादिति भावः । धीरं स्तिमितगत्या । विसर्वादयिष्यति विप्रतिपत्स्यते । तव मालविकागतं मनोरथमूहित्वा सकलमेव तन्नमाकुलियिष्यतीत्यर्थः ।) धैर्येत्यादि । अयं मुरजवाद्यस्य (नादः शब्दः) रागः रञ्जकत्वं धैर्यबलम्बिनमपि (मया धीरमकृतत्वेन गन्तव्यमिति कृतनिश्चयमपि) मां त्वरयति संभ्रमयति । (सिद्धेः इष्टलाभस्य पन्था सिद्धिप्रयः तं) सिद्धिप्रयं सिद्धिमार्गमवतरतः प्राप्नुवतः स्वमनोरथस्यात्मवाञ्छितस्य शब्द इव ध्वनि-रिव ॥ २२ ॥ अत्र नृत्यदर्शननिश्चयान्ते प्रथमाङ्कार्ये समाप्तेऽपि तमसमाये-वोत्तराङ्कादौ विष्कम्भादौ प्रतिपाद्यायाः संगीतरचनाया अत्रैव निपातनादङ्का-वतरणं नामार्थोपक्षेपक उक्तो भवति । यथोक्तम् 'अङ्कावतारस्त्वङ्कान्ते पात्रे-णाङ्कस्य सूचनात्' इति ॥

इति श्रीकाटयवेमभूपविरचिते कुमारगिरिराजीये

'मालविकाग्निमित्र'श्याख्याने यमोऽङ्कः ॥

द्वितीयोऽङ्कः ।

[ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सव्यस्यो राजा धारिणी परित्राजिका विभवतश्च परिवारः ।]

राजा—भगवति अत्रभवतोराचार्ययोः कतरस्य प्रथममुपदेशं द्रक्ष्यामः ।

परित्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासः पुरस्कारमर्हति ।

राजा—तेन हि भौगदस्य एवमत्रभवतोरावेद्य स्वनियोगमश्न्यं कुरु ।

कञ्चुकी—यदाहापयति देवः । [इति निष्क्रान्तः ।]

[प्रविश्य ।]

गणदासः—देव शर्मिष्ठायाः कृतिलयमध्या स्वतुष्यदा । तस्याश्चतुर्थवस्तुनः प्रयोगमेकमनाः भोतुमर्हति देवः ।

राजा—आचार्यबहुमानादवहितोऽस्मि ।

[निष्क्रान्तो गणदासः ।]

राजा—(जनान्तिकम् ।) वयस्य ।

नेपथ्यपरिमतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।

संहर्तुमधीरतया व्यचसितमिव मे तिरस्करिणीम् ॥ १ ॥

विदूषकः!—(अपवायं) भो उपस्थितं नयनमधु संनिहितमक्षिकं च सदप्रमत्त इदानीं प्रेषस्व । (क)

(ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्टवा मालविका ।)

विदूषकः—(जनान्तिकम्, प्रेक्षतां भवान् । न खल्वस्याः प्रतिच्छन्दोत्परि-
हीयते मधुरता । (ख)

(क) भो उवत्तिवं जअणमहु संगिहिदमक्खिअं अ । ता अण्णमतो दाणिं पेक्ख ।

(ख) पेक्खदु भवं । ण खु से पडिच्छन्दादो परिहीअदि महरुदा ।

कविरिदानीमङ्कान्तरं प्रस्तौति—ततः प्रविशतीत्यादि । ज्ञानेन वृद्धः ज्ञानवृद्धः तस्य भावः तस्मिन् । उभयोस्तुल्यज्ञानत्वेपीत्यर्थः । पुरस्कारं उपदेशदर्शने अप्रमानम् । देव शर्मिष्ठाया इत्यादि । शर्मिष्ठा नाम वृषपर्वणो राक्षसराजस्य दुहिता (ययाति-भार्या) । तस्याः कृतिः काव्यम् । लयमध्या लयेन तालकालेन मध्या मध्यमानयुक्ता । चतुष्यदा, चत्वारि पदानि खन्धानि यस्याः सा तथोक्ता । तस्याः कृतेः संबन्धिनश्चतुर्थ-वस्तुनश्चतुर्थस्य तुर्थस्य वस्तुनः प्रबन्धस्य प्रयोगमभिनयं (एकस्मिन् मनो यस्य

ACT II

(Then, after the arrangements for music are completed enter the King, seated with his friend, Dhāriṇī, Parivrājikā and the retinue in order of rank.)

KING :—Revered Lady, out of the two revered teachers whose instruction shall we see first ?

PARIV :—Although advanced equally in knowledge, yet Gaṇadāsa being advanced in age deserves precedence.

KING :—Then Maudgalya, after informing the two revered ones in this manner, attend to your duty.

CHAMBERLAIN :—As Your Majesty commands. (Exit)

(Entering)

GANADASA :—My Lord, the composition of Sarmīṭhā is in four parts and in medium tone. Your Majesty will be pleased to hear attentively the performance of its fourth part.

KING :—I am attentive out of the high respect for the preceptor.

(Exit Gaṇadāsa)

KING :—(Aside) Friend,

My eye, eager to see her who is in the dressing room has as it were become ready to draw up the curtain through impatience. (1)

VIDUSAKA :—(Aside). The honey for the eyes has come but the bee is near by. So now look on without being careless.

(Then enters Mālavikā with the grace of her limbs carefully marked by the teacher.)

VIDUSAKA :—(Aside) May Your Honour behold. Indeed her loveliness does not fall short of the picture.

सः) एकमना अवहितः सन् श्रोतुमर्हति । अत्र शृङ्गारस्य प्रतिपाद्यमानत्वाल्लय-
मध्येत्युक्तम् । तथा चोक्तं भारतीये—' शृङ्गारहास्ययोर्मध्यलयः । कर्णं विलम्बितः ।
वीररीद्राद्भुत्वमीभत्सभयानकेषु द्रुतः ॥ ' (बहुमानात् वस्तुबहुमानाद् आचार्यबहु-
मानाद्वा । यद्वा आचार्यबहुमानादित्येकं पदम् । जनान्तिकम् जनस्याभीष्टस्य अन्तिकं
समीपे । यद्भीष्टजन एव शृणुयादिति कृत्वा तत्समीप उच्यते तत् । तदुक्तं—' त्रिपता-
ककरेणान्यानपवार्यान्तरा कथाम् । अन्योग्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥
इति ।) नेपथ्यपरिगताया इति । नेपथ्यपरिगताया जवनिकान्तरस्थितायास्तस्य'
मालविकाया दशनंसमुखमुकमवलोकनोत्कण्ठितं मे चक्षुरधीरतया तरलतया

राजा—(जनान्तिकम् ।) वयस्य ।

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।

संप्रति शिथिलसमार्धि मन्ये येनेयमालिखिता ॥ २ ॥

गणदासः—वत्से मुक्तसाध्वसा सत्त्वस्था भव ।

राजा—(आत्मगतम् ।) अहो सर्वस्थानानवद्यता रूपस्य । तथा हि

दीर्घाक्षं शरादिन्तुकान्ति वदनं बाहू नतावंसयोः

संक्षिप्तं निविडोन्नतस्तनमुरः पादौ प्रमृष्टे इव ।

मध्यः पाणिमितो नितम्बि अधनं पादावरालाङ्गुली

छन्दो नर्तयितुर्यथैव मनसः निष्ठे तथास्या वपुः ॥ ३ ॥

मालविका—(उपगानं कृत्वा चतुष्पदवस्तु गायति ।)

दुर्लभः प्रियस्तस्मिन्भव हृदय निराश—

महो अपाङ्गको मे प्रस्फुरति किमपि वामः ।

एष स चिरदृष्टः कथमुपनेतव्यो

नाथ मां पराधीनां त्वयि गणय सत्पुण्याम् ॥ ४ ॥ (क)

[इति । ततो यथारसमभिनयति ।]

(क) दुर्लभो पिबो तस्मिन्भव हिमज निराश अहो अपाङ्गको मे प्रस्फुरति किमपि वामो । एतो सो चिरविदुषो कर्ह उवणद्दव्धो नाह मं पराधीणं तुद गणय सत्पुण्हम् ॥

(अकालशमतयेत्यर्थः) तिरस्करीणीं जवनिकां संहर्तुमपनेतुं व्यवसितमिवोशुवतमिव । (उत्प्रेक्षालंकारः ।) ॥ १ ॥ उपस्थितं (नयनयोः मधु मालविकारूपं) नयनमधु संनिहिता मक्षिका धारिणीरूपा यस्य तत् संनिहितमक्षिकं च । ततः प्रविशतीत्यादि । आचार्यवैक्ष्यमाणाङ्गसौष्ठवा आचार्येण गणदासेनावैक्ष्यमाणमङ्गानां सौष्ठवं यस्याः सा तथोक्ता । सौष्ठवं नामाङ्गानां शोभनावस्था ॥ प्रतिच्छन्दात् (चित्रगतरूपादित्यर्थः) परिहीयते (न्यूना भवति) मधुरता । अत्रापचार्येत्येतन्नियतश्राव्यार्थ-भेदस्यापवारितस्य विवक्षितत्वे कविना प्रागप्रयुक्तमिति मन्तव्यम् । यथोक्तं वसन्त-राजीये—' अर्थस्त्वेकेन विशेषो नियतश्राव्य इष्यते । द्विविधः स परिज्ञेयो जनान्तपचापवारितः ॥ ' अत्र ' परैरलक्ष्यव्यापारे कथितोऽर्थोऽपवारितः । उक्त्वा प्रागपचार्येति पदवादेनं प्रयोजयेत् ॥ ' इति ॥ चित्रगतायामित्यादि । मे हृदयं मन-श्चित्रगतायामालेख्यगतायामस्यां मालविकायां कान्तिविसंवादशङ्कि कान्तेः शोभाया विसंवादं विपर्यासं शङ्कते इति तथोक्तं (अस्या रूपं प्रतिकृतिशोभासदृशं भवेन्न वेति

KING:—(*Aside*) Friend,

When she was in a picture my mind suspected some disagreement between her beauty (and her picture), now I think that he, by whom she was drawn was slack in concentration. (2)

GANADASA:— Child, give up nervousness and be composed.

KING:— (*to himself*) Oh, the flawlessness of her beauty in every limb. For,

Her face has long eyes, and the lustre of the autumnal moon, and her two arms are bent at the shoulders, the bosom is compact, having close touching and raised up breasts; the two sides are as if polished, the waist, measurable by the hand, the hips expansive, her feet have curved toes, her body was so moulded as according to the fancy in the mind of the Dancing-teacher (3)

(*Mālavikā, having finished the preparatory tune sings the piece of four lines*)

The dear one is difficult for me to obtain, Oh heart, he without any hope about him! Ah, the corner of my left eye throbs for some indescribable reason, here he is seen after a long time; (but) how is he to be approached? My lord consider me although dependent to be ardently longing for you. (4)

(*Then she gesticulates according to sentiments.*)

संकाकुलमित्यर्थः ।) आसीत् संप्रतीदानीम् । साक्षाद्दर्शनवेलायामित्यर्थः । इयं मालविका येन चित्रकारेणालिखिता तं चित्रकारं शिथिलसर्माधि शिथिलप्रयत्नं (शिथिलचित्तकाम्यं वा) मन्ये (न तेनास्य रूपं यथार्थतो लिखितमिति) जानामि ॥ २ ॥ मुक्तसाध्वसः परित्यक्तभया सभाकम्परहितेत्यर्थः । (सत्त्वे चित्तस्याविकृत्यवस्थायां तिष्ठतीति) सत्त्वस्था सत्त्वगुणयुक्ता अविकृता भवेत्यर्थः (यथोक्तम्—'चित्तस्याविकृतिः सत्त्वं विकृतेः कारणे सति' इति । अत्र विकृति-कारणं नायकसंनिधिः । अहो इत्याश्चर्यं । सर्वस्थानानवद्यता सर्वेषु स्थानेषु सर्वावयवेष्वनवद्यता निर्दोषता । रमणीयतेत्यर्थः । दीर्घक्षितिस्त्यादि । वदनं मुखं दीर्घाक्षं दीर्घं आयते अक्षिणी लोचने यस्य तत्तथोक्तम् । शरदिन्दुकान्तिः शरदिन्दोः शरन्व-द्रस्य कान्तिरिव कान्तिर्यस्य तत्तथोक्तम् । बाहू भुजावंसयोः स्कन्धयोर्नतौ नम्रौ) निबिडौ अन्धोन्मिश्रिष्टौ उन्नतौ तुङ्गौ स्तनौ यत्र उत्तथा । अत एव संक्षिप्तं जातसंक्षेप-मूरः । पार्श्वं प्रमुष्टे श्लक्ष्णीकृते इव ।) मध्योज्ज्वलनं पाणिमितः पाणिना हस्तेन मितः परिमितः । (मुष्टिप्राह इति यावत् ।) अधनं (प्रसस्तो नितम्बोऽस्यास्तीति) नितम्बि

विदूषकः — (जनान्तिकम् ।) भोः चतुष्पदवस्तुकं द्वारीकृत्य स्वय्युपस्थापित
इवात्मा तत्रभवत्या । (क)

राजा — (जनान्तिकम् ।) सखे एवमेव ममापि हृदयम् । अनया खलु
जनमिममनुरक्तं विद्धि नाथेति मेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-
दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥ ५ ॥
(मालविका गीतान्ते निष्क्रमितुमिच्छति ।)

विदूषकः — भवति तिष्ठ । किञ्चिद् वः विस्मृतः कर्मभेदः । तं
तावत्प्रक्ष्यामि । (ख)

गणदासः — वस्ते स्वीयताम् । उपदेशविशुद्धा यास्यसि ।
(मालविका निवृत्य स्थिता ।)

राजा — [आत्मगतम् ।] अहो सर्वास्ववस्थायु चादता शोभां पुण्यति ।
तथा हि ।

वामं संधिस्तिमितबलयं न्यस्य हस्तं नितम्बे
कृत्वा इयमाषिटपसदृशं अस्तमुक्तं द्वितीयम् ।
पादाङ्गुलालुलितकुसुमे कुट्टिमे पातिताक्षं
वृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥ ६ ॥

(क) भो चतुष्पदवस्तुकं द्वारीकरिञ्च तुह्य उवष्टाविशे विञ्च अथा तत्तहोदीष्ट ।
(ख) भोपि चिह्न । किपि वो विमुमरिदो कमभेदो । तं याव पुच्छिस्सम् ।

नितम्बातिशययुक्तम् । अमितमिति पाठे विद्यालमित्यर्थः । पादौ चरणावरालाङ्गुली
अराला आकुञ्चिताअङ्गुलयो ययोस्ती तयोक्ती । अस्या मालविकाया वपुः शरीरं
नर्तयितुः नृत्ताचार्यस्य छन्दोभिप्रायो यथा वाद्यस्तथा तेन प्रकारेण शिल्प्यं संगतम् ।
अनेन नर्तक्या नृत्तारम्भोचितावस्थानविशेष उक्तः । ॥ ३ ॥ (गानात्पूर्वं कर्तव्यं
वसन्तादिरागानुगतं स्वरविशेषपरिशीलनम् ।) उपगानं रागलपितं (दीप्तं-इ. पा.)
कृत्वा । (उपवहनमिति पाठे 'उपोह्यते स्वरो यस्मात्तत्पुष्पवहनं स्मृतम्' इत्युक्त-
लक्षणं पूर्वगानम् ।) चतुष्पदवस्तु चतुष्पदसंज्ञकं प्रबन्धं गायति । वस्तिवति प्रबन्धः ।
इत्युक्तत्वात् । कुलम् इति । (हृदय निराशं निरभिलाषं भव अभिलाषं मा कुरु
इत्यर्थः) अहो इत्याश्चर्यं । मम वामः अपाङ्ग्यो नेत्रप्रान्तः किमपि अज्ञातहेतुकं
प्रस्फुरति स्पन्दते । स्त्रीणां वामाङ्गस्य शुभसूचकत्वाद्भीष्टसमागमं सूचयतीति

१. किमपि. २. कमभेदः, कर्मभेदेन

VIDUSAKA:— (*Aside*) Oh, through the medium of this piece of four parts her Ladyship has given herself as it were to you.

KING :— (*Aside*) Friend, similarly even is my heart. By her indeed,

‘ Lord, know this person to be in love with you,’ by her gesticulating these words of the song pointing at her own body, I was as it were addressed under the pretext of a gentle request not seeing any other way of (showing) love owing to the presence of Dhāriṇī. (5)

(*Mālavikā wishes to go away at the end of the song.*)

VIDUSAKA :— Lady, wait. You have forgotten some particular item. I will just ask you about it.

GANADASA :—Dear girl, stay. You may leave after your instruction is (declared) fault less.

(*Mālavikā turns round and stands still.*)

KING :— (*To himself*) Oh, in all postures loveliness gains fresh charm. For,

This standing pose of her is far more charming than her dance, (the pose) in which the long lower half of the body is upright, the eyes are cast on the pavement, the flowers on which are pressed by the toes of (her) feet, having placed on her hip her left hand with the bracelets motionless at the joints, having made the other (hand), resembling the branch of a Syāmā creeper, hang down loosely. (6)

भावः । अत एवाश्चर्यम् । एष स प्रियः कथमुपनेतव्यः समीपं प्रापजीयः । चिन्तोपस्थितं नायमाह—मां पराधीनां परवशमपि त्वयि सत्तुष्णां सानुरागां गणय कलय जानीहीत्यर्थः ।) ॥ ४ ॥ ततो गानानन्तरं यथारसं रसानुकूलमभिनयति । अत्र रसोऽयोगविप्रलम्भशृङ्गारः । यथोक्तम्—‘ अप्राप्तिविप्रलम्भः स्याच्चूनीर्जातमिलाषयोः । विप्रलम्भस्य भेदाः स्युरयोगो विरहस्ततः ॥ ’ तत्र ‘ संप्राप्तेः प्रागसङ्गो यस्तमयोगं प्रचक्षते ’ इति । (द्वारीकृत्य तद्द्वारेण उपस्थापितः न्यस्त इव । हृदयमभिप्रायः) जननिममित्यादि । नाय स्वामिन इमं जनम् । मामित्यर्थः । अनुरक्तं स्निग्धम् । त्वयीति शेषः । विद्धि जानीहि इत्येवंविधे मेये गीते । वचनं ‘ णाहं मं पराधीनं ’ इत्यादिवाक्यं स्वाङ्गनिर्देशपूर्वमात्मशरीरप्रदर्शनपूर्वं यथा भवति तथाभिनयन्त्या हस्तादिभिः प्रकाशोकुर्वन्त्या अनया मालविकया धारिणीसंनिकषाद्धेतोः प्रणयगतिं मम

देवी — ननु गौतमवचनमप्यार्यो हृदये करोति । (क)

गण०—देवि मैवम् । देवप्रत्ययात्संभाव्यते सूक्ष्मदर्शिता गौतमस्य ।

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।

पङ्कच्छिदः फलस्येव निकषेणाविलं पयः ॥ ७ ॥

(विदूषकं विलोक्य ।) तच्छृणुमो विपश्चितमार्यस्य ।

विदूषकः — (गणदासं विलोक्य ।) साक्षिणीं तावत्पृच्छ । पश्चाद्यो मया कर्मभेदो लक्षितस्तं भणिष्यामि । (ख)

गण०—भगवति यथादृष्टमभिधीयताम् । गुणो वा दोषो वा ।

परिव्राजिका—यथादृष्टं सर्वमनवद्यम् । कुतः ।

अङ्गैरुत्तर्निहितवचनैः सूचितः सम्यगर्थः

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

शास्त्रायोगिर्मुहुरभिनयस्तद्विकल्पांनुवृत्तौ

भावो भावं नुवति धिषयाद्रागबन्धः स एव ॥ ८ ॥

(क) णं गौतमवचनं वि अज्जो हिअए करोदि । (ख) सखिणीं दाव पुच्छ । पच्छा जो मए कर्मभेदो लखिखदो तं भणिस्सं ।

स्नेहप्रवृत्ति (यद्वा मयि तस्याः प्रणयगतिमनुरागप्रसरम्) अवृद्ध्वा अज्ञात्वा । अनुभावानामप्रकाशनादिति भावः । सुकुमारप्रार्थनाव्याजं सुकुमारा मुपुला । रसनीयेत्यर्थः । सा चासौ प्रार्थनां सैव व्याजोऽपदेशो यस्मिन्कर्मणि तत्तथोक्तम् । अहमुक्त इवोदित इव (इत्युत्प्रेक्षा ॥ ५ ॥) (क्रमभेदः इति पाठे त्रिमार्गम् । उपदेशविशुद्धा उपदेशे विशुद्धा अनवद्या इत्युक्ता सती । पाठान्तरे उपदेशस्य विशुद्धौ निर्दोषतायां अभ्युपगतायामित्यर्थः । शोभां कान्तिविशेषम् ।) वाममित्यादि संधिस्तिमितवलयं संधौ मणिबन्धे स्तिमितं निवचलं वलयं कङ्कणं यस्य स तथोक्तः । तं वामं सव्यं हस्तं नितम्बे न्यस्य निधाय । श्यामाविटपसदृशं (श्यामायाः विटपेन सदृशं) कलिनीशास्त्रासंनिभं द्वितीयं दक्षिणं हस्तं स्वस्तमुक्तं स्वस्तं धिधिलं यथा भवति तथा मुक्तं विसृष्टम् । लम्बितमित्यर्थः । कृत्वा निधाय । पादाङ्गुष्ठांलुलितकुसुमे पादाङ्गुष्ठेनालुलितमामृष्टं कुसुमं यस्य तत्तथोक्तं तस्मिन्कुट्टिमे स्फटिकादिखणितस्थले पातिते व्यापारिते अक्षिणी यस्मिन्कर्मणि तथोक्तम् । ऋज्वायतार्धम् ऋजु अवक्रमायतं दीर्घं अर्धं शरीरस्योर्ध्वभागो यस्य तत्तथोक्तम् । अस्याः स्थितं (निष्क्रियतया) अवस्थानं नृत्तान्नर्तनादतिरामत्यर्थं कान्तं मनोहरं भवति ॥ ६ ॥ मन्दोऽपीति । (विपश्चितः पण्डितस्य संसर्गेण संगत्या मन्दो

QUEEN:— Does your honour mind the words even of Gautama ?

GANADASA :—Queen, not so. Acuteness of perception is possible in Gautama due to His Majesty's association with him. See,

By a contact with the wise even a dull becomes clever as turbid water by contact with the mud-removing fruit. (7)

(Looking at Vidūṣaka). So we shall hear what your honour intends.

VIDUSAKA :—(Looking at Gaṇadāsa) First ask the judge. Then I will mention the particular action (as omitted) noticed by me.

GANADASA :—Revered lady, tell us as you have seen whether merit or demerit ?

PARIV :—All was faultless as seen by me. For,

The sense was well indicated by limbs which were eloquent with expression, the movement of her feet followed the musical timing, there was complete identification on her part in the (expression of) sentiments, the gesticulation by the hands was gentle, while in its successive stages, one emotion drove out the other from its resort, still the interest was the same. (8)

जडबुद्धिरपि अमन्दता बुद्धिवैशद्यमेति भजते । पङ्कच्छिदः मलहरस्य फलस्य कतकबीजस्य निकषेण घर्षेण आविलं पङ्किलं पयः इव । तद्यथा नैर्मल्यं याति तद्वत् । अङ्गैरित्यादि अन्तः निहितवचनैरन्तर्निहितान्यभ्यन्तरस्थापितानि वचनानि पदानि (विशेषविशेषैः स्वाभिप्रायस्य प्रकटनात्) यैस्तैरङ्गैर्हस्तादिभिः । अत्राभ्यास-पाटवादङ्गानां स्वत एवान्तर्निहितवचनत्वमुल्लेखितमिति मन्तव्यम् । अर्थो गीतार्थः सम्यक् साधु सूचितः प्रकाशितः । पादव्यासः पादस्य व्यासो विन्यासः । लयमनुगतोऽनुसृतः । लयो नाम तालमानम् । अत्र पादव्यासस्य स्वतो लयानुसरणमभ्यासपाटवादिति मन्तव्यम् । रसेषु रसविषयेषु तन्मयत्वं तादात्म्यम् । रसात्मता भवतीत्यर्थः । अत्र रसशङ्केनोपचारात्परितो (पो) पातिसायन्तो भावाः कल्पन्ते । प्रकृतरसस्यैकत्वाद्भेदस्थिति बहुवचनानुपपत्तिप्रसङ्गात् । अभिनयः प्रयोगः । यथोक्तम्—' प्रयोगो यस्तु नाट्यादेर्भेदभिनयो हि सः ' इति शास्त्रायोगिः शास्त्रा योगिः प्रभवो यस्य स तथोक्तस्तथाविधः सन् । मृदुः सुकुमारः । शास्त्रा

गणदासः—देवः कथं वा मन्यते ।

राजा—गणदास वयं स्वपक्षे शिथिलाभिमानाः संवृत्ताः ।

गणदासः—अथ नर्तयितामि ।

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः

इयामायते न विद्वत्सु यः काञ्चनमिवाग्निषु ॥ ९ ॥

देवी—दिष्ट्या परीक्षकाराधनेनार्यो वर्धते । (क)

गणदासः—देवीपरिग्रह एव मे वृद्धिहेतुः । (विदूषकं विलोक्य) गौतम
वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु
यो विस्मृता । (ख)

परिभ्रा०—अहो प्रयोगाभ्यन्तरः प्राश्निकैः ।

(सर्वे प्रहासिताः । मालविकापि स्मितं करोति)

राजा—(आत्मगतम्) आत्तसारश्चक्षुषा मे स्वविषयः । वदनेन

स्मयमानमायताभ्याः किञ्चिदभिष्टयक्तदशनशोभि मुखम् ।

असमग्रलक्ष्यकेसरमुच्छ्रुतविष पङ्कजं दृष्टम् ॥ १० ॥

गणदासः—महाब्राह्मण न खलु प्रथमं नैपथ्यसंगीतकमिदम् । अन्यथा कथं
त्वामर्चनीयं नार्चयिष्यायामः ।

विदूषकः—मया नाम मुग्धचातकेनेव शुष्कघनगणितऽन्तरिक्षे
जलपानमिष्टम् । (ग)

परिभ्रा०—एवमेव ।

(क) दिष्टिमा परीक्षकाराहणेण अज्जो बद्धइ । (ख) पुढमोपदेशदर्शने पुढमं
बह्मणस्स पूजा कादज्जा । सा णं यो विसुमरिदा । (ग) मए नाम मुग्धचादएण विअ
मुक्कषणगज्जिदे अन्तरिक्षे जलपानं इच्छिदं ।

नाम नृत्तहस्तानां मानप्रचारः । यथोक्तम्—'शाखा तु नृत्तहस्तानां या मात्रा
चित्रनर्तने' इति । तद्विकल्पानुवृत्तौ तस्याभिनयस्य विकल्पो भवस्तस्यानुवृत्तिरनु-
गतिः प्राप्तिः तस्याम् । भावः अभिनीयमानो निर्वेदादिः । विषयादाश्रयात्
प्रकृतात्स्पायिन इत्यर्थः । पूर्वाभिनीतं संचारिणं नुदति (प्रेरयति) अपाकरोति ।
रामबन्धो रञ्जनत्वयोगः स एव पूर्वं यादृशस्तादृश एवेत्यर्थः ॥ ८ ॥ (नर्तयितास्मि
यथार्यो नाट्याचार्योऽस्मि । तदेव विशदयति ।) उपदेशं विदुरित्यादि । सन्तः
सदसद्विवेकिनः) उपदेशिनः शिक्षकस्य । तमुपदेशं शिक्षां शुद्धं निर्दोषं विदुः
जानन्ति । यः उपदेशः । (विद्वत्सु) युष्मासु युष्माद्गोषु । विवेकिष्वित्यर्थः । (अग्निषु

GAṆADASA :—How does His Majesty think?

KING :—Gaṇadāsa ; we have become slack in our pride for our party.

GAṆADASA :—Today, I am a dancing teacher.

Wise men know that instruction of the teacher to be pure, which does not turn black before learned, like gold in the fire. (9)

QUEEN :—I congratulate your honour upon your having satisfied the examiners.

GAṆADASA :—And the favour of the Queen is the cause of prosperity. (*Looking at the Vidūṣaka*) Gautama, now speak out what is in your mind.

VIDUSAKA :—First the worship of the Brahmin must be done while exhibiting the instruction for the first time. Indeed you have forgotten that.

PARIV :—Oh, the judge conversant with the acting !

(*All laugh, Mālavikā too smiles*)

KING :—(*To himself*) My eye, has perceived the object with its essence. For, by it,

Was seen the smiling face of the long-eyed one, beautiful by the teeth slightly visible, like a blossoming lotus, with its fibers not fully seen. (10)

GAṆADASA :—Great Brahmana, this indeed is not the first concert in the dressing room; otherwise how could we have failed to worship you, who deserves to be worshipped ?

VIDUSAKA :—By me, indeed, like a foolish Chātaka, was desired a drink of water; when the sky resounded with dry clouds.

PARIV :—Yes, it was so.

काञ्चनमिव) न श्यामायते । मलिनीभवति । ॥ ९ ॥ (प्रयोगे अभ्यन्तरः प्रयोगाभ्यन्तरः प्रयोगरहस्यज्ञ इत्यर्थः । आत्तः गृहीतः सार उत्कृष्टांशो यस्य स्मयमानमित्यादि । यस्मादनेन चक्षुषा आयते दीर्घे अक्षिणी यस्याः तैः शोभते इति तथोक्तं मुखं उल्लसत् विकसदत एव संपूर्णविकासभावात् असमग्रं लक्ष्याणि केसराणि यस्य तदसमग्रलक्ष्यकेसरमसमस्ताभिव्यक्तकिञ्चलं पङ्कजं कमलमिव दृष्टम् । ॥ १० ॥ (महाब्राह्मण इति निन्दागर्भम् । संगीतकामित्वञ्च सवनमिति

विदूषकः — तेन हि पण्डितपरितोषप्रत्यया ननु मूढा जातिः । यतोऽत्र भवत्या
शोभनं भणितं ततोऽस्या इदं पारितोषिकं प्रयच्छामि । (क)

[इति राज्ञो हस्तात्कटमाकर्षति ।]

देवी — तिष्ठ तावत् । गुणान्तरमजानन्कमिति स्वमाभरणं ददासि । (ख)

विदूषकः — परकीयमिति कृत्वा । (ग)

देवी — (आचार्यं विलोक्य ।) आर्यं गणदास ननु दार्शितोपदेशा ते शिष्या । (घ)

गणदासः — वत्से । एहि गच्छाव इदानीम् ।

(मालविका सहाचार्येण निष्क्रान्ता ।)

विदूषकः — (राजानं विलोक्य । जनान्तिकम् ।) एतावान्मे मतिविभवो
भवन्तं सेवितुम् । (ङ)

राजा — (जनान्तिकम् ।) अलमलं परिच्छेदेन । अथ हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।

द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणम् ॥ ११ ॥

विदूषकः — (जनान्तिकम् ।) साधु त्वं दरिद्र इवातुरो वैद्येनोपनीयमा-
नमौषधमिच्छसि । (च)

[प्रविश्य ।]

हरदत्तः — देव मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः ।

राजा — (आत्मगतम् ।) अवसितो दर्शनार्थः । (दाक्षिण्यमवलम्ब्य ।
प्रकाशम् ।) हरदत्त ननु पटुस्तुका एव ययम् ।

हरदत्तः — अनुग्रहीतोऽसि ।

(क) तेन हि पण्डितपरितोषप्रत्यया न मूढा जायते । अतो अतहोदीए सोहणं
भणितं ततो से इमं पारितोषिकं प्रयच्छामि । (ख) चिट्ठ दाव । गुणान्तरं आणन्तो
किति तुमं आहरणं देसि । (ग) परकेरजंति करिज । (घ) अण्ण गणदास नं
वंसियोवदेसा दे सिस्सा । (ङ) एत्तिओ मे मदिविहवो भवन्तं सेविदुं । (च) साहु
तुमं दलिहो विज आतुरो वेज्जेण उवणीअमाणं ओसहं इच्छसि ।

अर्चनीयमित्यत्र दक्षिणीयमिति पाठो । तत्र सवनं नाट्यमण्डपे विघ्नोपशान्तये
आदौ क्रियमाणो यज्ञः भरतेन नाट्यशास्त्रारम्भे प्रोक्तः । दक्षिणामर्हतीति दक्षिणीयः ।
नेपथ्यसेवनमिति पाठे नेपथ्यपरिग्रह इत्यर्थः । मुग्धोऽज्ञः । शुष्का जलहीना घनास्तेषां
वर्जितं यस्मिन् । तैर्गर्जिते वा जलपानमिष्टं यथा शुष्कमेघगर्जितमाकर्ण्य जलं
न्याचमानो चातको वञ्चितो भवति तथा भवतः प्रयोगादम्बरमालोचय स्वस्तिवाचना-

VIDUSAKA :—Then indeed, the class of fools depends upon the satisfaction of the learned. Since by her Reverence it was called "Excellent" I will give her this reward.

(Thus he drags a bracelet from the hand of the King.)

QUEEN :—Wait a while. Why do you give away the ornament, not knowing the difference in merits ?

VIDUSAKA :—' Thinking it to be another's ! '

QUEEN :—(Looking at the teacher) Revered Ganadāsa, your pupil has indeed shown her (skill) in instruction.

GANADASA :—Child, come along, let us go now.

(Malavika goes away with the teacher)

VIDUSAKA :—(Looking at the King, aside) Thus far is the power of my intellect to serve your Majesty.

KING :—(Aside) Enough, enough of setting a limit. For today,

I consider her disappearance to be as if the good fortune of my eyes coming to a close, (or) like the end of the great festival of the heart, (or) as if the closing of the door of happiness. (11)

VIDUSAKA :—(Aside), Well, like a poor patient you desire the medicine to be brought to you by the physician himself.

(Entering)

HARADATTA :—Your Majesty, now you should do me the favour of looking at my representation.

KING :—(To himself). The object of my observing has ended. (Resorting to courtesy, aloud) Haradatta, we are indeed eager.

HARADATTA :—I am favoured.

दिकम्पेक्षमाणोऽहं भवनेच्छः संवृत इत्यर्थः । चातकायितमिति पाठे चातकवदाचरितमित्यर्थः । पण्डितानां परितोषः पण्डितपरितोषस्तेन प्रत्ययो यस्याः । अस्य मालविकायै । गुणान्तरं गुणविशेषम् ।) आर्यं गणदास । दक्षितोपदेशा ते शिष्या । (परिच्छेदेन एतावान्मतिविभव इति मर्यादाकरणेन । अतः परं समधिकं मम तव साहाय्येन प्रयोजनमिति भावः ।) भाग्यास्तमयमित्यादि । तस्या मालविकायास्तिरस्करणं तिरोधानमक्षणेनैवयोर्भाग्यास्तमयमिव भाग्यस्य भागधेयस्यास्तमयमिव नाशमिव । हृदयस्य मनसो महोत्सवस्यावसानमन्तमिव धृतेः प्रीतेर्द्वारिपिधानमिव द्वारस्य

(नेपथ्ये)

वैतालिकः — जयतु जयतु देवः । उपारूढो मध्याह्नः । तथा हि
पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां
सौधान्यत्यर्थतापाद्वलाभिपरिचयद्वेषिपारावतानि ।
विन्दूक्षेपान्पिपासुः परिपतति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुन्मैः समग्रैस्त्वमिव नृपगुणैर्दीप्यते सप्तसाप्तिः ॥ १२ ॥

विदूषकः — अविहा अविहा । ब्राह्मणस्य भोजनवेला संवृत्ता । अत्र-
भवतोऽपि । उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति । हरदत्त किमिदानीं
भणसि । (क)

हरदत्तः — नास्ति मद्बचनस्यावकाशोऽत्र ।

राजा — (हरदत्तमवलोक्य) तेन हि त्वदीयमुपदेशं श्रो वयं द्रक्ष्यामः ।
विभ्राम्यतु भवान् ।

हरदत्तः — यदाशपयति देवः । (इति निष्क्रान्तः ।)

देवी — निर्घर्तयस्वार्थपुत्रो मञ्जनविधिम् । (ख)

विदूषकः — भवति विशेषेण पाणभोजनं स्वरय । (ग)

परिव्राजिका — (उत्थाय ।) स्वस्ति भवते । (इति सपरिजनया देव्या
सह निष्क्रान्ता ।)

विदूषकः — भो न केवलं रुवे शिल्पेऽप्यद्वितीया मालविका । (घ)

(क) अविहा अविहा । ब्राह्मणस्य भोजनवेला संवृत्ता । अतर्होदोवि ।
उद्भववेलादिक्रमे चिकित्सका दोषं उदाहरन्ति । हरदत्त किं दाणिं भणसि । (ख)
निन्दुष्टेन अज्जउत्तो मज्जज्जविहिम् । (ग) भोदि विशेषेण पाणभोजनं तुवरावेहि ।
(घ) भो न केवलं रुवे शिल्पेवि अद्वितीया मालविका ।

प्रवेशमार्गस्य पिधानं (निरोधं) तिरोधानमिव । मन्वे संभावयामि । (सर्वं शून्यमिव
जातमित्यर्थः) उल्लेखालंकारः ॥ ११ ॥ दरिद्र इन्द्रातुर इति । अयंभावः—त्वं स्वयं
किमपि न करोषि । मया स्वत्सन्निधावानीयमानां मालविकामिच्छसि । पत्रच्छाया-
स्त्विति । (दीर्घिका उद्यानवापी तत्र याः पद्मिण्यः कमलिन्यस्तासां पत्रच्छायासु हंसा
मुकुलिते नयने येषां ते मुकुलितनयनाः संमीलितलोचनाः । स्थिता इति शेषः ।
अत्यर्थतापादतिमात्रसूर्योष्मणः सौवानि राजसदनानि । बलभ्यः गोपानस्यः तामिः
परिचयः तासां संश्रयः तं द्विषन्तीति द्वेषिणः पारावता यत्र तयाभूतानि । शिखी
मयूरः विन्दूक्षेपान् उत्क्षिप्तजलविन्दून् तृष्णाकुलत्वात् पिपासुः पातुमिच्छुः सन्

(*Behind the curtain*)

A BARD :—Victory, victory to his Majesty. It is mid-day.
For,

The swans, with their eyes half closed are under the shades of the leaves of the lotus plants in the pleasure ponds; the mansions have the pigeons hating the association with sloping roofs due to extreme heat; the peacock desirous of drinking the splashing drops dashes against the revolving water-machine, the sun shines brilliantly with all his rays falling perpendicularly in their fullness, like yourself shining with all kingly merits. (12).

VIDUSAKA :—Oh, oh, the time of Brahman's dining has come. And also of the Honourable one. The physicians declare it is a fault when the proper time is transgressed. Haradatta, what do you say now?

HARADATTA :—There is no room for my words.

KING :—(*Looking towards Haradatta*) Then we shall see your instruction to-morrow. You take rest.

HARADATTA :—As Your Majesty commands. (*Exit*)

QUEEN :—Let my Lord finish the bathing ceremony.

VIDUSAKA :—Lady, specially make haste for eating and drinking.

PARIV :—(*Rising*) Hail to Your Honour.

(*Exit with the queen accompanied by attendants.*)

VIDUSAKA :—Oh, Malavika is without a second not only in form but also even in art.

भ्रान्तिमत् भ्रमणशीलं वारियन्त्रं जलोग्दारियन्त्रं परिपतति परितो भ्रमति ।
सप्त सप्तयः अष्टा यस्य स सप्तसप्तिः सूर्यः समग्रैः समग्रैः येषां तैः
संमुखपातिभिः दीप्यते ॥ १२ ॥ उचितवेलाया योग्यकालस्यातिक्रमः तस्मिन्सति ।
चिकित्सका वैद्याः । मज्जनविधि स्नानविधिम् । मध्याह्नविधिमिति पाठे मध्यम-
दिनकृत्यमित्यर्थः । पानं च भोजनं च तयोः समाहारः पानभोजनम् । अद्वितीया
नास्तिद्वितीयं उपमानं यस्याः सा निरुपमा ।) अस्याजेति । (अस्याजेन भूषणाद्युपचारा-
भावेन सुन्दरीम् । (अकृत्रिमलावण्यामित्यर्थः । तां (ललितेन सुभगेन विज्ञानेन
संगीतकलापरिज्ञानेन । योजयता युक्तां कुर्वता विधात्रा विधेः दिग्धः विधाक्तशत्यः

राजा—वयस्य

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।

परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना । चिन्तयितव्योऽस्मि ।

विदूषकः—भवताप्यहम् । इदं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते । (क)

राजा—एवमेव भवान्सुहृदर्थं त्वरताम् ।

विदूषकः—गृहीतक्षणोऽस्मि । किं तु मेधावलीनिरुद्धा ज्योत्स्नेव पराधीन-
दर्शना तत्रभवती । भवानपि सूत्रोपरिचरो विहङ्गम इवामिषलोलुपो भीरुकश्च ।
तस्मादनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे रोचते । (ख)

राजा—सखे कथमनातुरो भविष्यामि ।

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।

सा वामलोचना मे स्नेहस्यैकायनीभूता १४ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

(क) भवतापि अहम् । इदं विपणिकन्दुं विभ मे उदरभ्यन्तरं दह्यते । (ख)
गृहीतक्षणोऽस्मि । किं तु मेधावलीनिरुद्धा ज्योत्स्ना विभ पराधीनदंशना तत्तद्दोषी ।
भव वि सूत्रोपरिचरो विहङ्गमो विभ आमिसलोलुजो भीरुको ज । ता अनातुरो
भव वि कञ्जसिद्धिं पश्यन्तो मे रोचते ।

कामस्य बाणः परिकल्पितः उपस्थापितः ॥ १३ ॥ विपणिकन्दुर्नाम पण्यवीथिकायां
व्रीहि (सिष्ट) पचनपात्रम् । विपणिकन्दोरिव ममोदराभ्यन्तरं बुभुक्षया पीडयते
इति भावः ॥ एवमेवेत्यादि । एवमेवेत्येव यथा भवान्भोजनरूपे स्वकार्ये त्वरते
तथा सुहृदर्थं मदर्थं मालविकापुनर्दर्शने त्वरताम् । (गृहीतक्षणोऽस्मि त्वार्थसाधने
निश्चितमस्ति । क्षणो निर्व्यापारस्थितिः आवश्यकं मनःस्वास्थ्यमित्यर्थः । निरुद्धा
अन्तरितदर्शना । परस्मिन्नपि पराधीनं परतन्त्रम् दर्शनं यस्याः सा । धारिणीप्रतिबन्धा-
दिति भावः । सुता वधस्वानं तस्याः परितरे चरतीति तथोक्तः । आमिषे मांसे

KING :—Friend,

By the Creator in endowing her with skill in fine arts who is artlessly lovely, has been devised an arrow of the God of love, besmeared with poison, (13)

What more ! I should be thought of seriously (by you).

VIDUSAKA :—I also by you. Surely the inside of my stomach burns like an oven in the market.

KING :—In the same way you should hasten for the object of your friend.

VIDUSAKA :—I accept your business. But Her Ladyship Mālavikā, like the moonlight obscured by the rows of clouds, has her sight dependent on others. Your Honour too is like a bird hovering over a slaughter-house, desirous of meat, but timid. So I would like you to seek for the accomplishment of your object without being impatient.

KING :—Friend, how can I be not impatient ?

That fair-eyed one has become the only object of the affection of me whose heart is turned away from dealings with the ladies of the harem. (14)

(*Exeunt Omnes*)

HERE ENDS THE SECOND ACT.

पक्षे अभिलषितवस्तुनि लोलुपः अतिशयेन लुब्धः । अनानुरः नातिपर्याकुलः नात्प्लुक्तो वा । ॥ सर्वान्त-पुरस्यादि । (सा वामलोचना हृदयं यस्य तस्य मे) स्नेहस्य प्रेम्ण एकायनीभूता । एकं केवलमयं स्थानम् आश्रय इत्यर्थः । तद्भूता । (तद्विरहितो न क्वापि निर्वृति लभे इत्यर्थः ।) ॥ १४ ॥

इति श्रीकाट्यवेमभूपविरचिते कुमारगिरिराजीये मालवि-
कान्तिमित्रव्याख्याने द्वितीयोऽङ्कः ॥

तृतीयोऽङ्कः

(ततः प्रविशति परित्राजिकायाः परिचारिका ।)

परिचारिका—आहतास्मि भगवत्या उपायनार्थं बीजपूरकं गृहीत्वागच्छेति । तद्यावत्प्रमदयनपालिकां मधुकरिकामन्विष्यामि । (परिक्रम्यावलोक्य च ।) एषा तपनीयाशोकमयलोकमन्ती मधुकरिका तिष्ठति । यावदेनामुपसर्पामि । (क)

(ततः प्रविशत्युद्यानपालिका ।)

प्रथमा—(उपसृत्य ।) मधुकरिके अपि सुखस्त उद्यानव्यापारः । (ख)

द्वितीया—अहो समाभूतिका । सखि स्वागतं ते । (ग)

समा०—सखि भगवत्याहापयति । अरिक्तपाणिनास्मादृशजनेन तत्रभवती देवी द्रष्टव्या । तद्वीजपूरकेण शुश्रूषितुमिच्छामीति । (घ)

मधु०—ननु संनिहितं बीजपूरकम् । कथम् तावदन्योन्यसंपर्षितयोर्नाट्याचार्ययोश्चदेवं दृष्ट्वा कठरो भगवत्या प्रशंसित इति । (ङ)

समा०—द्रावपि किलागमिनौ प्रयोगनिपुणौ च । किं तु शिष्यागुणविशेषेणोन्नतौ गणदासः । (च)

मधु०—अयं मालविकागतं कोलीनं किं श्रूयते । (छ)

(क) आगताहि भगवदीए उवाअणत्वं बीजऊरवं गेण्हिअ आअच्छति । ता जाव पमदयणपालिअं महुअरिअं अण्णेसामि । एसा तवणीआओअं ओलोअन्ती महुअरिआ चिट्ठदि । जाव णं उवसण्णामि । (ख) महुअरिए अवि सुहो दे उअजाणव्वावारो । (ग) अहो समाभूदिआ । सहि सागदं ते । (घ) हला भगवदी आण्णवेदि । अरिक्तपाणिना अह्मारिसज्जेण तत्तहोदी देवी देखिअदव्वा । ता बीजपूरएण सुस्सुसिट्ठुं इच्छामिति । (ङ) णं संणिहिदं बीजपूरवं । कहेहि दाव अण्णोण्णसंपरिसिदार्थं णट्ठाअरिआणं उवदेसं देखिअअ कठरो भगवदीए पसंसिदोति । (च) दुवेवि किल आअमिणा पओअणिउणा अ । किं तु सिस्सागुणविसेसेण उण्णमिदो गणदाओ । (छ) अहं मालविआगदं कोलीणं किं सुणीअदि ।

कविरिदानीमङ्कान्तरमारभमाणः कथासंघटनार्थं प्रथमं प्रवेशकं नामार्थोपक्षेपकं प्रस्तौति—ततः प्रविशतीत्यादिना ॥ (भगवत्या उपायनार्थं उपायनमुपहारस्तदर्थम् । बीजपूरकं मातुलिङ्गफलम् । तपनीयाशोकः तपनीयमग्नितप्तं सुवर्णं तेन पीतरक्तत्वं लभ्यते । तादृशकुसुमः अशोकः । उद्यानव्यापार उद्यानपालनकर्म । अरिक्तपाणिनेति । आचारप्राप्तमेतत् तदुक्तम्—रिक्तपाणिस्तु नोपेयाद्राजानं देवतां गुरुम् इति । शुश्रूषितुं सभाजयितुमित्यर्थः । अन्योन्यसंपर्षितयोः अन्योन्येन स्पर्शमानयोः । संपर्षोऽन्योः संजातः संपर्षितो ।) (आगमः नाट्यशास्त्रज्ञानमनयोर्विद्यते तौ आगमिनौ । प्रयोगे लास्योपदेशे

ACT III

(*Then enters a female attendant of Parivrajikā.*)

ATTENDANT :—I am ordered by the Revered Lady 'Come with a Bijapūraka fruit for being given as a present.' So in the meanwhile I will look for Madhukarikā, the keeper of Pfamadavana garden (*Moving about and beholding*). Here is Madhukarikā standing looking at the gold coloured Ashoka tree. So I will approach her.

(*Then enters the keeper of the Garden.*)

ATTENDANT :—(*Approaching*) Madhukarikā, are you happy about your duty in the garden

MADHUKARIKA :—Oh Samāhitikā, Friend, welcome to you.

SAMAHITIKA :—Friend, the Revered Lady orders, " Her Ladyship, the Queen, should not be seen by people like us with hands empty. So I desire to wait upon her with Bijapuraka-fruit. "

MADHU :—Bijapūraka is indeed quite at hand. But tell me who was praised by Her Reverence having seen their instruction, out of the two teachers of dancing who had quarrelled with each other ?

SAMĀ :—Even both are indeed experts in the science and clever in execution. But Ganadāsa was ranked higher on account of the special merits of his pupil.

MADHUKARIKA :—Now what about the scandal heard about Mālavikā ?

निपुणौ । उन्नमित उत्कृष्टतः । मालविकागतं मालविकासंबद्धं । कीं पृथिव्यां लीनं कुत्सितत्वात् कुलीनं तस्य भावः) कोलीनं लोकवातां (लोकापवाद इति यावत्) । जितं चेतोविकारं रक्तं हृदयव्यसां परिहरन्निति यावत् । प्रभुत्वं न दर्शयति देवीं विगणय्य मालविकां न परिगृह्णाति । आदौ अनुभूता उपभुक्ता शिरसि धारिता च पश्चान्मुक्ता उत्सृष्टा च अनुभूतमुक्ता । मालतीमाला जातिकुसुमलक्ष् । पेशलतरं सुन्दरतरम् । साधुजनः परिव्राजिका । शुश्रूषा तस्यै बीजपूरकदानम् । चिरायमाणः विलम्बितः कुसुमोद्यमः पुष्पप्रसवो यस्य । दोहदनिमित्तं दोहदपूरणप्रयोजनम् । यद्वा । पूरणार्थम् । दोहदोज्ज्वलताडनापेक्षा । तदुक्तम्—' पादाहतः प्रमदया विकसत्यशोकः । इति । प्रवेयकः—' यस्तु प्रयोगबाहुल्यादङ्गैर्ज्यो न समाप्यते । बहुवृत्तान्तोऽप्यर्थः स विधेयः

समा०—बलवत्सङ्गु सामिलापो तस्यां भर्ता । केवलं देव्या धारिण्याक्षिप्तं
रक्तज्वात्मनः प्रभुत्वं न दर्शयति । मालविकाप्येतु दिवसेष्वनुभूतमुक्तेषु मालतीमाला
स्नायमाना लक्ष्यते । अतः परं न जाने । विस्तृतं माम् । (क)

मधु०—एतच्छाखावलम्बितं बाजपूरकं दृष्ट्वा । (ख)

समा०—(नाट्येन गृहीत्वा ।) सखि त्वमप्यतः पेशलतरं साधुजनशुश्रूषायाः
क्षिप्तमनुभविष्यसि । (इति प्रस्थिता ।) (ग)

मधु०—सखि सममेव गच्छावः । अहमप्यस्य चिरायमाणकुसुमोद्गमस्यः
तपनीषाशोकरय दोहदनिमित्तं देव्यै विहाययामि । (घ)

समा०—युज्यते । अधिकारः खलु तव । (ङ)

(इति निष्क्रान्ते ।)

प्रवेशकः ।

—•—

(ततः प्रविशति कामयमानावरयो राजा विदूषकश्च ।)

राजा—(आत्मानं विलोक्य ।)

शरीरं क्षामं स्यादस्ति दयितालिङ्गनसुखे

भवेत्साधनं चक्षुः क्षणमपि न सा दृश्यत इति ।

तथा सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं

प्रसक्ते निषाणे हृदयं परितोषं वहसि किम् ॥ १ ॥

विदूषकः—अलं भवतो धीरतामुज्जित्वा परिदेवितेन ॥ दृष्ट्वा खलु मया तत्र-
भवत्या मालविकायाः प्रियसखा बहुलावलिजा । आविता च मया यद्भवता
संदिष्टम् । (ख)

राजा—ततः किमुलवती ।

(क) वलियं कस्य साहिलासो तस्मिन् भर्ता । केवलं देवीए धारिणीए चित्तं
रक्तज्वातो जत्तणो पट्टतणं न दंसेदि । मालविकायि इमेसु दिअहेसु अणुहृदयमुत्ता विअ
मालदीमाला मिलाजमाणा सक्खीअदि । अदो वरं न जाने । विसज्जेहि मं ।
(ख) एवं साहावलम्बितं बाजपूरकं मेणु । (ग) हलातुमं वि अदो पेशलतरं साह-
जणमुस्सुसाए फलं अणुभविस्ससि । (घ) सहि समं जेव्व गच्छह्ता । अहं वि इमस्स
चिरायमाणकुसुमोद्गमस्स तवणोआसोअस्स दोहलनिमित्तं देवीए विण्णवेमि ।
(ङ) जूअइ । अहिआरो कस्य तुह । (च) अलं भवदो धीरवं उज्जित परिदेविदणे ।
दिट्ठा कस्य मए उत्तहोदीए मालविकाए प्रियसखी बहुलावलिजा । सुणाविदा अ मह
जं भवदा संदिट्ठं ।

प्रवेशकः ॥ 'तल्लक्षणम्' प्रवेशकोऽनुदासोक्त्या नीचपात्रप्रयोजितः ॥ अङ्कुद्रयास्तावि-
ज्ञेयः शेषं विष्कम्भके यथा ॥ इति साहित्यदर्पणे । 'नोत्तममध्यमपुरुषैरारचितो

SAMA :—The King is indeed strongly longing for her. He does not exercise his authority, only in order to respect the feelings of Queen Dhārīnī. Mālavikā too during these days appears emaciated like a jasmine-garland worn and thrown away. More than this I do not know. Allow me to go.

MADHU :—Take this Bijapūraka hanging on this branch.

SAMA :—(*Gesticulates that she takes it*) Friend, you too will obtain the more precious fruit of service of the saintly persons. (*Starts to go*)

MADHU :—Friend, we will go together. I too will request the Queen regarding the longing of this golden Ashoka tree which has delayed to burst into blossom.

SAMA :—Quite proper. It is indeed your duty.

(*Exeunt both*)

End of the Pravesaka.

(*Then enter the King in a love-lorn condition and Vidūṣaka.*)

KING :—(*Looking at himself*)

The body may be emaciated when there is no pleasure of embracing the beloved; the eye may be full of tears because she is not seen even for a moment; (but) oh heart, you were not separated from that fawn-eyed lady even at any time, (then) why do you bear torment when the highest bliss is attached to you ! (1)

VIDUSAKA :—Enough of your lamenting having abandoned your courage. I have seen Bākulavalikā, the dear friend of Her Ladyship Mālavikā. I made her hear what was desired to be communicated by Your Honour.

KING :—Then what did she say ?

नाप्युदात्तवचनकुतः । प्राकृतभाषाचारः प्रवेशको नाम विज्ञेयः ॥ ' इति भरतश्च ।)
सतः प्रविशतीत्यादि । कामयमानावस्थः कामयमानानां (कामिनामवस्थेनावस्था
दशा यस्य स तथोक्तः) ॥ शरीरमित्यादि । दयितालिङ्गनमुक्ते प्रियामिष्वङ्ग-
सौख्येऽसत्यविद्यमाने सति शरीरं वयुः क्षामं स्यात्कृशं भवेत् । क्षणमपि व्रणमात्रमपि
सा मालविका न दृश्यत इति न लक्ष्यत इति चक्षुः सास्त्रं सर्वोप्य भवेत्स्यात् ।
हे हृदय चित्त (सारङ्गस्य इव अक्षिणी यस्याः सा तया) सारङ्गाक्ष्या
हरिणनेत्रया तया मालविकया कदाचिज्जातु विरहितं विद्युक्तं नासि न

विदूषकः — विशापय भर्तारम् । अनुगृहीतास्म्यनेन नियोगेन किं तु सा तपस्विनी देव्याधिकतरं रक्ष्यमाणा नागरक्षित इव निधिर्न सुखं समासादयितव्या । तथापि घटयिष्यामीति । (क)

राजा — भगवन् संकल्पयोगेन प्रतिबन्धवत्स्ववि विषयेष्वभिनिवेश्य किं तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति । (सविस्मयम् ।)

क राजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम् ।

सुधु तीक्ष्णतरं यदुच्यते तदिदं मम हृदयते स्वयि ॥ २ ॥

विदूषकः — ननु भणामि तस्मिन्वापनोये कृत उपशेष इति । तत्पर्यवस्थापयतु भवानात्मानम् । (ख)

राजा — अयेमं दिवसशेषमुचितव्यापारपराद्मुखेन चेतसा क्व नु खलु यापयामि ।

विदूषकः — नन्वयैव प्रथमं वसन्तावतारसूचकानि रक्ताशोककुसुमानुपायनं प्रेम्ण नववसन्तोत्सवापदेशेन इरावत्या निपुणिकामुखेन प्रार्थितो भवानिच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुमिति । भवताम्बरैः प्रतिहातम् । तत्प्रमदवनमेष गच्छावः । (ग)

राजा — न क्षममिदम् ।

विदूषकः — कथमिव । (घ)

राजा — वयस्य नितर्गनिपुणाः स्त्रियः । कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति । अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।

उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

(क) विष्णवेहि भट्टारं । अनुगृहीदमिह इमिणा पित्रोऽपि । किं तु सा तपस्विनी देवीए अहिजदरं रक्ताशोकानां नागरक्षितो विज पित्री न सुहं समासादहदव्या । तद्वि घटइस्सं ति । (ख) नं भणामि तस्मि साहजिजे किदो उवक्खेओसि ता पण्णवत्तावेतु भवं अप्पाणं । (ग) नं अज्ज एव्व पुढमं व वसन्तावतारसूचकानि रक्ताशोककुसुमा इवाजणं पेसिज णववसन्तुसवापदेशेन इरावदीए पिउणिआमुहेण पत्तिदो भवं इच्छामि अज्जउत्तेण सह दोलाहिरोहणं अनुहविदुं ति । भवदावि से पडिण्णादं । ता पमदवणं एव्व गच्छम्ह । (घ) कहं विज ।

भट्टसि । अतस्तस्मात्कारणाभिर्वाणे सुखे प्रसक्ते प्रस्तुते सति किं किमर्थं परितापं संतापं (बहसि चारयसि) ब्रूयसि प्रान्तेषि ॥ १ ॥ (धीरतां मनःस्थैर्यं त्यक्त्वा धीरतयाऽवसरपरिपालनमकृत्वेत्यर्थः । परिदेवितेन विलपेन । नागरक्षितः नागेन सर्पेण रक्षितः निधिः भूम्यादौ निहितः इत्यसंबन्धः । अतिलुब्धो हि मरणादूर्ध्वं नागो भूत्वा स्वद्रव्यनिधेः रक्षणं करोतीति लोकवादः ।) सा तपस्विनी इति—अथ

VIDUSAKA :—Inform His Majesty, "I am favoured by his duty (*being entrusted to me*). But that innocent girl being more strictly guarded by the Queen, like a treasure guarded by a cobra, is not to be obtained easily. Nevertheless I will try to bring about the union."

KING :—Oh revered God of Love (*lit. born of the wind*), having impelled to long for objects of senses though beset with obstacles, why do you strike in such a manner that this person is not capable of brooking any delay? (*With astonishment*)

What a great difference is there between the heart-torturing agony and your missile worthy of confidence! What is said that a tender thing is more sharp is, O, God of Love, thus seen in you. (2).

VIDUSAKA :—Indeed I say that I have devised a remedy for that object which deserves to be achieved. So let Your Honour compose yourself.

KING :—Now where shall I pass the rest of the day with a mind averse to the proper duties?

VIDUSAKA :—Indeed, having sent just today as present the red Ashoka flowers indicative of the first appearance of spring, under the pretext of the fresh spring festival Your Honour was requested by Irāvati through the mouth of Nipunika "I desire to enjoy a swing-ride in the company of my Lord." Your Honour too promised her. So let us go to the Pramadavana itself.

KING :—This is not possible.

VIDUSAKA :—How possibly?

KING :—Friend, women are shrewd by nature. How will your friend not mark me as one whose heart is devoted to another even though fondling her? So I see that

It is better to decline the proper request for, many are seen the excuses for declining, but not the courteous behaviour, void of love even though with greater profusion than before, in the case of highminded ladies. (3)

तपस्विनीति कष्टापात्रमुच्यते । (संकल्पः योनिरुद्धो यस्य स संकल्पयोनिः मदनः तत्संबुद्धिः । प्रतिबंधवस्तु विघ्नवस्तु । अभिनिवेद्य बलवन्नियोज्य । कालान्तरक्षमः विलम्बासहः) न च हृजेत्यादि (हृदयं प्रमथ्नातीति हृदयप्रमाथिनी चित्तस्वैर्योन्माथिनी राजा व्यया न्व । तव विद्वत्सनीयं कुसुममयत्वादपीडाकरत्वेन विश्वासाहं आयुधं न्व । स्वशब्दद्वयमुभयोरत्यन्तं विरुद्धत्वं दर्शयति । लोके मृदु सुकुमारं वस्तु तीक्ष्णतरं अतिप्रसरमिति यदुच्यते तदिव त्वयि दृश्यते प्रतीयते ।

विदूषकः — नार्हति मयानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे पृष्ठतः
कर्तुम् । (क)

राजा — (विचिन्त्य ।) तेन हि प्रमदवनमार्गमादेशय । (ख)

विदूषकः — इत इतो भवान् ।

(उभौ परिक्रामतः ।)

विदूषकः — वसन्तः किलेताभिः पवनचालिताभिः पल्लवाङ्गुलीभिरुत्तरयतीव
भवन्तमेतत्प्रमदवनं प्रविशेति । (ग)

राजा — (स्वर्णमुखा रूपयित्वा) अमिजातः खलु वसन्तः । सखे पश्य ।

आमन्तानां श्रवणसुभगैः कूजितैः कोकिलानां

सानुकोशं मनसिजगजः सहातां पृच्छतेव ।

अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे

सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषकः — प्रविश निर्दिष्टलाभाय । (घ)

(उभौ प्रविशतः ।)

विदूषकः — भो वयस्य अवधानेन तावद् दृष्टिं देहि । एतत्खलु भवन्तमिव
विलोभयितुकामया मधुलक्ष्मया युवलिषेधलज्जयितुकं वसन्तकुसुमनेपथ्यं गृहीतम् । (छ)

(क) गारुहदि भवं अन्तेउरपरिष्ठितं दक्षिण्यं एकपदे पितृदो काकुम् ।

(ख) इदो इदो भवं । (ग) वसन्तो किल एवाहि पवनचलिवाहि पल्लवङ्गुलीहि
सुवरेणि विज भवन्तं एवं प्रमदवनं पविससि । (घ) पविस णिव्बुदिलाहाअ ।

(ङ) भो वयस अवहाणेण दाव दिट्ठिं देहि । एवं सु भवन्तं विज विलोहद-
दुकामाए महलच्छीए जुवद्वेसलज्जइत्तअ वसन्तकुसुमणेवार्थं गृहीयं ।

तवामुधस्य मृदुत्वेऽपि कार्यस्य वीक्षणत्वादिति भावः ॥ २ ॥ साधनीये मालविका-
प्राप्तिरूपे । उपशेषः आरम्भः । पर्यवस्थापयतु संस्तम्भयतु । धैर्यमवलम्ब्येति शेषः ।
(पाठान्तरे सुभगानि सुन्दराणि । कुरवकाणि कुरष्टकपुष्पाणि । अपदेशेन मिषेण -
क्षमं कर्तुं योग्यम् । निसर्गनिपुणाः प्रकृत्या पटुमतयः परभाववबोधे कुशला इत्यर्थः ।
अन्यस्यां संक्रान्तं हृदयं प्रेम यस्य तम् । उपलालयन्तमुपच्छन्दयन्तं बाह्यतः प्रीत्याविष्क-
रणेनानुकूलयन्तमित्यर्थः ।) उचित इति । प्रणय इरावत्याः प्रार्थना विहन्तुं प्रतिषेध-
मुचितोऽर्हो वरं मनाकिप्रयम् । अयं पक्षः किञ्चित्साधुरित्यर्थः । हि यस्मात्कारणात्सण्डन-
हेतव ईर्ष्याकोपकारणानि बहवोऽनेके दृष्टाः । (मया लक्षिताः । प्रणयभङ्गे बहूनि
कारणानि कथयितुं सुलभानीति भावः ।) सण्डनहेतुदर्शनेऽप्युपचारविशेषैः प्रलोभ्यता-
मित्यत आह-उपचारेति । भावशून्यः प्रेमरहित उपचारविधिरिष्टाचरणं पूर्वाभ्यधिकोऽपि

VIDUSAKA :— It does not become Your Honour to cast aside all of a sudden all courtesy to the ladies of the harem.

KING :— (*Thinking*) Then show me the way to the Pramadavana.

VIDUSAKA :— This way, this way Your Honour. (*Both walk about.*)

VIDUSAKA :— Indeed the spring by these finger-like sprouts set in motion by the wind is, as it were, hastening Your Honour to enter the Pramadavana.

KING :— (*Gesticulating the pleasure of touch*) Spring is indeed noble. Friend, see,

Compassionately asking me, as it were, by the notes of intoxicated cuckoos, agreeable to the ear, how I bear the agonies of the God of Love; the southern wind, fragrant by the sprouts of the mango, and of soft touch has been employed by the Spring on my body like the palm of the hand. (4)

VIDUSAKA :— Enter, for obtaining happiness. (*Both enter.*)

VIDUSAKA :— Oh friend, look, with attention. Here, indeed, the Vernal Beauty; as if desirous of attracting you, has put on the garment of spring-flowers, that puts to shame the dress of young ladies.

मनस्विनीनां तु प्रशस्तमनसां पुनः । विवेकवतीनामित्यर्थः । उपचारविधिर्न भवति । किं त्वपचारविधिरित्यर्थः । (अत्र मन्त्रार्थस्तद्विरोधः । यद्वा तु किं तु पूर्वाम्यधिकोपि मनस्विनीनामुपचारविधिः सेवाप्रकारः भावशून्यः वास्तवप्रेमरहितः न वरमिति योज्यम् ।) ॥ ३ ॥ अन्तःपुरप्रतिष्ठितमवरोधस्त्रीषु चिररुद्धम् । दक्षिणस्य छन्दोवर्तिनः भावः दाक्षिण्यमनुवृत्तिः । पृष्ठतः कर्तुं विहातुमित्यर्थः । अभिजातः कुलीनस्तस्य दाक्षिण्यात् । यद्वा पण्डितः सेवावसरज्ज्ञानात् । आमत्तानामित्यादि । (आमत्तानां मधुप्रवृत्तेः प्रीतानामीषत्सीबानां वा । कोकिलानां परभृतानां अवण-सुभगं श्रुतिमुखैः क्वचित् स्तैः मनसिजरुद्धः कामव्यथायाः सङ्घर्षां सोढुं शक्यतां कियत्सङ्घर्षे इति यावत् । अनुकोशेन सहितं यथा तथा 'सानुकोशं' सदयम् । पृच्छता माधवेन वसन्तेन । वृत्तानामाश्रयवृक्षानां प्रसवेः कुमुदैः सुरभिः रम्यगन्धः साद्रः पद्मः स्निग्धो वा स्पर्शो यस्य स तथा । दक्षिणः मास्त पवनः करतल इव व्यापृतः व्यापारितः । संचारित इत्यर्थः । रुग्णस्य हि करतलेन स्पर्शः सुखावहः । ॥ ४ ॥ द्रष्टुं देहि विलोकय । विलोभयितुमाकृष्टं कामो यस्याः सा तथा । युवतिवेषस्य

राजा—ननु विस्मयादवलोकयामि ।

रक्ताशोकरुचा विशेषितगुणो विम्बाधरालतकः

प्रत्याख्यातविशेषकं कुरवकं श्यामावदातारुणम् ।

आक्रान्ता तिलकक्रिया च तिलकैर्लघ्विरेफाञ्जनैः

सावज्ञेय मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ ५ ॥

(उभौ उद्यानशोभां निर्वर्णयतः ।)

(ततः प्रविशति पर्युत्सुका मालविका ।)

माल०—अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावन्नृजे । कुतो विभवः स्निग्धस्य सखाजनस्येवं वृत्तान्तमाख्यातुम् । न जानेऽप्रतीकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यतीति । (कतिचित्पदानि गत्वा) कुत्र नु प्रस्थितास्मि । (विचिन्त्य ।) आम् संदिष्टास्मि देव्या । गौतमचापलादोलापरिभ्रष्टायाः सरुजा मे चरणौ । त्वं तावदगत्या तपनीयाशोकस्य दोहदं निर्वर्तय । यद्यसौ पञ्चरत्नाभ्यन्तरे कुसुमं दर्शयति ततोऽहं—(अन्तरा निःश्वस्य ।)—अभिलाषपूरयितुकं प्रसादं दास्यामीति । यावन्नियोगभूमिं प्रथमं गता भवामि । यावदनुपदं मम चरणालंकारहस्तया बकुलाबलकवागन्तव्यं परिदेवमिष्ये तावद्विस्तम्भं मुहूर्तकम् । (इति परिक्रामति ।) (क)

विदूषकः—(दृष्ट्वा ।) ही ही इयं खलु शीघ्रपानोद्वेजितस्य मत्स्यण्डिका उपनता । (ख)

राजा—अयि किमेतत् ।

विदूषकः—एषा खलु नातिपर्याप्तवेषा पर्युत्सुकैवैकाकिनी मालविका अदूरे वर्तते । (ग)

(क) अविष्णाहहिभञ्जं भट्टारं अहिलसन्ती अतणो वि दाव लज्जेमि । कुदो विहवो सिणिद्धस्स सहीजनस्स इमं वुत्तन्तं आचकिस्सुं । ण जाणे अप्पडिआरगुरुकं वेअणां केत्तिअं कालं मअणो मं गइस्सदित्ति । कहि णु पत्तिदमिह् । आम् । संदि-
ठुमिह् देवीए । गोदमचापलादो दोलापरिभट्टाए सरुजा मे चलणा । तुम दाव गदुअ तवणीआसोअस्स दोहलं णिवट्टेहि । जदि सो पञ्चरत्नभन्तरे कुसुमं दंसेदि तदो अहं अहिलासपूरइत्तअं पसादं दाइस्सं ति जाव णिवोअभूमिं पुडमं गदा होमि । जाव अणुपदं मम चलणालंकारहत्थाए बउलाबलिआए आभन्तज्जं परिदेवइस्सं ताव वीसअं मुहूर्तअं । (ख) ही ही इयं खु शीघ्रपानुज्वेजितस्स मच्छण्डिका उवणदा ।
(ग) एसा वखु णादिपज्जत्तवेसा पज्जुसुआ विअ एआइणी मालविआ अदूरे वट्टदि ।

लज्जायितुकं लज्जाकरम् । ततोपि चास्तरमित्यर्थः । वसन्तकुसुमान्वेव नेपथ्यं वेषः वसन्तकुसुमनेपथ्यं गृहीतम् ।) रक्ताशोकेत्यादि विम्बाधरे । विम्बमिवाधरस्तस्मिन् ।

KING :—Indeed I behold it out of astonishment.

The red dye of the Bimba-like lower lip has been surpassed in merit by the lusture of the red Ashoka, the Kurabaka dark and white-red throws into background the paintings (on the face), even the arrangement of mark on the forehead is surpassed by Tilak-flowers with collyrium in the form of bees clinging to them, thus the Spring-beauty is as it were full of contempt for the way in which women decorate their faces. (5)

(Both gesticulate close observation of the garden-beauty)
(Then enters Mālavikā in a state of longing.)

MALAVIKA :— I feel ashamed even of myself for longing for the Lord whose heart is not known. Whence can there be power to communicate this matter to my affectionate friends ? I do not know how long the God of Love will make me undergo the torment heavy due to its being without a remedy. (*Going a few steps.*) Where, indeed, have I started to go ? (*After thinking*) Ah, I am instructed by the Queen—' My feet are paining owing to the fall from the swing due to the rashness of Gautama. So you go and fulfil the longing of the golden Ashoka. If it displays blossoms within five nights then I (*In between having heaved a sigh*) shall bestow a favour gratifying your desire.' Therefore I will first go to the place of duty. Until Bakulāvalikā comes closely following my steps with the ornaments for the feet in her hand, I will freely lament for a moment. (*Moves about.*)

VIDUSAKA :—(*Beholding*) Ha ! Ha ! Here indeed comes fine sugar for one who is dejected by drinking wine.

KING :—Ah ! What is it ?

VIDUSAKA :—Here is indeed Mālavikā, not far away not adequately dressed, as if quite uneasy and all alone.

(यद्वा बिम्बवत्स्यः बिम्बाकारो वा अथवा । अलङ्कृतो लाक्षा । रक्ताशोकदन्वा रक्ताशोककुसुमस्य दन्वा कान्त्या विशेषितगुणः । विशेषितोऽतिशयितस्तिरस्कृतो गुणो रागो यस्य स तथोक्तः । स्वामावदाताद्वयम् । स्वामं च तदवदातं (सितं) अरणं च तत्तथोक्तम् । कुरवकं कुरवकपुष्पं प्रत्याख्यातविशेषकं प्रत्याख्यातं तिरस्कृतं विशेषकं पञ्चमंगो येन तथोक्तम् । लम्नद्विरेफाञ्जनैः लम्नः संस्तो द्विरेफो भ्रमर एवाञ्जनं येषु तैस्तिरस्कृतैस्तिरस्कृतकुसुमैस्तिरस्कृतकियापि तिरस्कृत्य ललाटिकायाः कियापि

राजा--(सहर्षम् ।) कथं मालविका ।

विदूषकः --अथ किम् ।

(क)

राजा--शक्यमिदानीं जीवितमवलम्बितुम् ।

त्वदुपलभ्य समीपगतां प्रियां हृदयमुद्घुसितं मम विह्वलम् ।

तद्वृत्तां पथिकस्य जलार्थितः सरितमारासतादिव सारसात् ॥ ६ ॥

अथ क्व तलभवती ।

विदूषकः --एषा ननु तरराजिमध्यानिष्क्रान्ता इत एव परिवर्तमाना
दृश्यते ।

(ख)

राजा-- (विलोक्य सहर्षम्) यस्य पश्याम्येनाम् ।

विपुलं नितम्बविम्बे मध्ये क्षामं समुध्रतं कुचयोः ।

अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे पूर्वस्मादवस्थान्तरमुपाकृता तत्रभवती । तथा हि ।

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।

माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

विदूषकः --एषापि भवानिव मदनव्याधिना परामृष्टा भविष्यति । (ग)

राजा--सौहार्दमेवं पश्यति ।

मालविका--अयं स ललितदोहदापेक्षी अगृहीतकुसुमनेपथ्य उत्कण्ठिताया
ममानुकरोत्पथोकः । यावदस्य प्रच्छाद्यदीतले शिलापट्टके निषण्णास्मानं विनोदयामि ।

(घ)

विदूः --धुतं भवता । उत्कण्ठितास्मीति तलभवत्या मन्त्रितम् । (ङ)

(क) अहं । (ख) एषा न तरराजमज्जादो निषकन्ता इवो एव परि-
वदन्ती दीप्तः । (ग) एषा वि भवं विज मञ्जुव्याहिणा परामिष्टा भविस्सदि ।

(घ) अयं सो ललितदोहदापेक्षी अगृहीतकुसुमनेपथ्यो उत्कण्ठिताया मनु अणु-
करेदि असोओ । जाव से पच्छाअसीदले शिलापट्टे निषण्णा अत्ताणं विणोदेमि

(ङ) सुवं भवता । उत्कण्ठितास्मिन्ति तत्तहोदीए मन्त्रितं ।

आक्रान्ता उल्लङ्घिता । परिभूतेत्यर्थः । माधवी मधुसूतान्धनी श्रीलक्ष्मीः । शोभेत्यर्थः ।
सोपितां स्वीणां मुखप्रसाधनविधौ मुखालंकारकरणे सावशेव अवमानेन सहितेव ।
अवमाननां कृतवतीत्यर्थः । ॥ ५ ॥ (अविज्ञातं हृदयं हृद्गतो भावः यस्य तम् ।
आत्मनः स्वहृदयादपीत्यर्थः लज्जे । घाष्टर्पादिति भावः । विभवः सामर्थ्यम् । सती-
जनस्य शत्रुव्यर्थे पठ्ठी । अविज्ञमानः प्रतीकारः प्रतिक्रिया यस्याः सा अप्रतीकारा अत-
एव गुरुका दुःसहा । अप्रतीकारा चासौ गुरुका च इति वा । ताम् । अमिति स्मरणे ।
मौतमस्य विदूषकस्य चापलात् चपलत्वेन हेतुना । रुजया पीडया रुजा वा सहितौ
सरुजौ । पञ्चानां रात्रीणां समाहारः पञ्चरात्रम् । तस्याभ्यन्तरे । तपनीयाशोकः

KING :—(*With delight*) What ! Mālavikā !

VIDUSAKA :—Surely.

KING :—Now it is possible to support life.

Having come to know from you that the beloved is near, my distressed heart feels relieved like that of a traveller desirous of water (coming to know) from the cry of a Sārasa—that a river surrounded by trees is near. (6)

Well, where is she !

VIDUSAKA :—She is seen coming in this very direction, having come out of the rows of trees.

KING :—(*Having looked, with joy*) Friend, I see her.

Expansive in the round hips, thin in the waist, elevated breasts and very long in the eyes, this my very life is coming. (7)

Friend, she has reached a changed state far more charming than before. For,

This (lady), with her beautiful cheeks pale like the stalk of a reed called Sara, wearing a few ornaments, appears like a Kunda-creeper, having only a few flowers and its leaves ripened by Spring. (8)

VIDUSAKA :—She too, like Your Honour, may have been affected by love-sickness.

KING :—Friendship perceives thus.

MALAVIKA :—This is that Ashoka awaiting the fulfilment of delicate longing, who has not put on the garment of flowers and who imitates me who am love-sick. So I shall divert myself sitting down on this slab of stone, cool on account of thick shade.

VIDUSAKA :—Did Your Honour hear ? Her Ladyship has said, ' I am love-sick.'

पीतरक्ताशोकः । निवोगस्य दोहदपूरणस्य भूमिं स्थानम् । यत्राशोकः स्थितः तां भूमिमित्यर्थः । यावत् गता भवामि गमिष्यामि ।) (चरणयोः बलंकारायावक-
नूपुरादयः हस्तो यस्याः सा तपोक्ता तथा । परिदेवविष्ये विलपिष्यामि । विलम्बं
निःशङ्कं गया तथा । केनाप्यलक्षितेत्यर्थः शीघ्रपानेन आसवपानेन उद्वेजितस्य
उद्भ्रान्तस्य । मत्स्यण्डिका नाम शर्कराविशेषः । नातिपर्याप्तः विपुलः वेधो यस्याः सा
नातिपर्याप्तवेधां परिमितालंकारयुतेत्यर्थः । नातिपरिष्कृतवेधेति पाठे नातिपरिष्कृतः
नात्युज्ज्वलः वेधो यस्याः इत्यर्थः । शीघ्रपानमासवपानं तेन उद्वेजितस्य निर्विण्णस्य ।

राजा—नैतावता भवन्तं प्रसन्नतर्कं मन्ये । कुतः ।

दोः। कुरवकरजसां किसलयपुटभेदशीकरानुगतः ।

अनिमिच्छामुत्कण्ठामपि जनयति मलयवातोऽयम् ॥ ९ ॥

(मालविकोपविष्टा)

राजा—यस्य इतस्तावत् । आवां लतान्तरितौ भवावः ।

विदूषकः — इरावतीमिव दूरे समर्थये । (क)

राजा—न हि कमलिनी दृष्ट्वा ग्राहमवेक्षते मतङ्गजः। (इति विलोकयन्स्थितः ।)

मालविका—हृदय, निरवलम्बादतिभूमिलङ्घिनो मनोरथाङ्गिरम । किं
आमायासयसि । (ख)

(विदूषको राजानमवेक्षते ।)

राजा—प्रिये पश्य वामतां स्नेहस्य ।

औत्सुक्येहेतुं विवृणोषि न त्वं तस्यावबोधैकरसो न तर्कः ।

तथापि रम्भोरु करोमि लक्ष्यमात्मानमेषां परिदेवितानाम् ॥ १० ॥

(क) इरावदि विभ दूरे । समर्थयेमि । (ख) हिअ गिरवलम्बादो अतिभूमि
लङ्घिनो मनोरहादो विरम । किं मं आजातेसि ।

स्वपुलभ्येत्पावि । (समीपगतौ प्रिया प्रिया आसन्नवर्तिनीति त्वपुलभ्य ज्ञात्वा मम
विवलवं मदनव्यपावित्तुलं हृदयमुखवसितं समावसासितम् । हर्षेण स्फीतमिति वाचस्पतिः
जलाधिनी जल्पानेच्छोः पथिकस्य पान्यस्य आरसितात् शब्दितात् । सरसि भवः
सारसः पथिभेदः तस्मात्तत्पुतां वृक्षच्छन्नां सरित्मुपलभ्य इव यथा हृदयं जलवसितं
प्रसन्नं भवति तथा । उपमालंकारः ॥ ९ ॥ विपुलमिति । नितम्बविम्बे श्रोणिफलके
विपुलं विशालम् । विपुलनितम्बवदित्यर्थः । एवमग्रेऽपि । मध्ये क्षामं कुशम् । तनुमध्य-
मित्यर्थः । एतज्जीवितमेवावाति इत्युत्प्रेक्षा) ॥ ७ ॥ शरेति । शरः तृणविशेषस्तस्य
काण्डः स्तम्बः तद्वत्पाण्डु धवलं गण्डस्थलं यस्याः सा । पाण्डुकपोला इत्यर्थः परिमितानि
आभरणानि यस्याः सा । अल्पाभरणभूषितेत्यर्थः । इयं मालविका माधवेन वसन्तेन
वैशाखेन वा परिणतानि जीर्णानि पत्राणि यस्याः सा । कतिपयानि कुसुमानि
आभरणस्थानीयानि यस्याः सा कुन्दलतेवाभाति । पूर्णोपमालंकारः ॥ ८ ॥ परामृष्टा
उपमृष्टा विलटेत्यर्थः । परिमृष्टेति पाठे अग्निभूता । सौहार्दमिति—त्वं सुहृद्भावादेवं
मन्यसे । ललितः चारुः दोहदः चरणताडनप्राप्तिरूपस्तमपेक्षत इत्यसौ । मालविका-
पक्षे दोहदः राज्ञा संगमः स्यादिति मनोरथः । अगृहीतं कुसुमान्येव नेपथ्यं येन ।
मालविकापक्षे अगृहीतं कुसुमनेपथ्यं पुष्पभूषणं यथा । उत्कण्ठा अग्न्याः संजाता असौ

KING :—By this much I do not consider you to be a man of right conjecture, For,

This Malaya breeze, carrying with it the pollens of the Kurabaka and accompanied by drops of water coming out from the opening folds of sprouts, produces longing even without a reason. (9)

(*Malavikā sits down*)

KING :—Friend, come this way, let us hide ourselves behind the creepers.

VIDUSAKA :—I seem to see as if Irāvati at a distance.

KING :—But the elephant having seen the lotus-plant does not care for the crocodile. (*Stand gazing.*)

MALAVIKA :—Oh heart, cease from this desire that has no support, and has transgressed its limit. Why do you torment me !

(*Vidūṣaka looks at the King.*)

KING :—Beloved, see the perverseness of love.

You do not reveal the cause of your longing, also inference has not the perception of the real truth as its only fruit, still, oh you, with plantain-like thighs, I make myself the object of these lamentations. (10)

उत्कण्ठिता । उत्कण्ठा सस्पृहा चिन्ता । प्रकण्ठा छाया यत्र तत्प्रच्छादयन्त एव शीतलं यद् विलापदृक् तस्मिन् । प्रसन्नः विशदः । यथापेक्षानवानिति यावत् । तर्कं ऊहो यस्य सन् । मदर्थमेवास्या उत्कण्ठेति न निश्चिनोमीत्यर्थः । बोद्धेयादि । कुरवकार्णा कुरण्टक-पुष्पाणां रजसः परागस्य बोद्धा बाहकः । अनेन तस्य सौगन्ध्यं ध्वनितम् । किसलयपुटानां भेदात् गलन्तः ये शीकरा अम्बुकणास्तैरनुगतः । अनेन तस्य जडत्वं शीतत्वं च सूचितम् । मलयवातो वक्षिणवातः । नास्ति निमित्तं यस्याः सा अनिमित्ता तादृशीमुत्कण्ठाम् । प्रियाविरहादुत्पेदीत्यर्थः जनयति ॥ ९ ॥ कमलिनीं दृष्ट्वा तथा आकण्ठः सन्नित्यर्थः मतःकुम्भः हस्तीं ग्राहं नृकं नावेशते न गणयति तथा मालविकागतमनोरथः अहमपि इरावती न गणयामीति भावः । निर्गतोज्वलम्बो यस्य स निरवलम्बोऽप्राधारस्तस्मात् । अतिभूमिलङ्घनः अतिभूमि गतात् । मानायास्य कस्ते लाभ इत्यर्थः ।) औत्सुक्येयादि । (औत्सुक्यहेतु-मुत्कण्ठाकारणं त्वं न विवृणोषि प्रकाशयसि । तर्कः अनुमानमपि तत्त्वस्य वस्तुस्वरूप-स्यावबोधो ज्ञानं च एव एको मुख्यो रसो यस्य तथा वस्तुतत्त्वनिश्चायको न भवति । तथापि हे रम्भोह रम्भे इव ऊरु यस्याः सा तत्त्वबोधनम् । एषां तव परिदेवितानां विलापानामात्मानं लब्धं करोमि । मामुद्दिश्यैवैतानि इति मन्ये

विदूषकः—सांप्रतं भवतो निःसंशयं भविष्यति । एषार्पितमदनसंदेशा विविक्ते ननु बकुलावलिकोपस्थिता । (क)

राजा—अपि स्मरेदस्मदभ्यर्थनाम् ।

विदूषकः—किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरिष्यति । अहमपि तावज्ज विस्मरामि । (ख)

(प्रविश्य चरणालंकारहस्ता ।)

बकुलावलिका—अपि सुखं सख्याः । (ग)

माल०—अहो बकुलावलिका । सखि स्वागतं ते उपविश । (घ)

बकुलाव०—(उपविश्य ।) सखि त्वमिदानीं देव्या योग्यतया नियुक्ता । तस्मादेकं चरणमुपनय । यावत्सालक्षकं सन्तुपुरं च करोमि । (ङ)

मालविका—(आत्मगतम् ।) हृदय अलं सुखिततया अयं विभव उपस्थित इति । कथमिदानीमात्मानं मोक्षयेयम्—अथैतदेव मम मृत्सुमण्डनं भविष्यति । (च)

बकुलाव०—किं विचारयसि । उस्तुका खल्वस्य तपनीयाशोकस्य कुसुमोद्गमे देवी । (छ)

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ।

विदूषकः—किं खलु न जानास्यकारणाद्देवीमामन्तःपुरनेपथ्येन न संयोजयिष्यतीति । (ज)

मालविका—सखि मर्षय तावदेनम् । (इति पादमुपहरति) (झ)

बकुला—अयि सरीरमसि मे । (नाट्येन चरणसंस्कारमारभते ।) (ञ)

(क) संपदं भवदो निस्संसर्गं भविस्सदि । एषा अण्डिद मज्जनसंदेशा विविक्ते न बकुलावलिका उवट्ठिदा । (ख) किं दाणि एसा दासीए दुहिदा तुहु गुरुकं संदेशं विस्मरिस्सदि । अहं वि दाव न विस्मरेमि । (ग) अवि सुहं सहीए । (घ) अम्हो बकुलावलिका । सहि सामदं ते । उवविसि । (ङ) हला तुमं दाणि देवीए जोग्यदाए णित्ता । ता एक्कं बलणं उवणेहि । जाव सालसतं सन्तुउरं च करोमि । (च) हिज्ज अलं सुहिदिदाए अजं विह्वो उवट्ठिदोत्ति । कहुं दाणीं अत्ताणं मोक्षएअं । अहं वा एवं एव मम मिच्छुमण्डणं हविस्सदि । (छ) किं विचारोत्ति । उस्तुआ खु इमस्स तवणीआसोअस्स कुसुमग्गमे देवी । (ज) किं खलु न जानासि अकालणादो देवी इमं अन्तेउरणेवच्छेणण संजोअइस्सदित्ति । (झ) हला मरिसेहि दाव नं । (ञ) अई सरीरअं सि मे ।

॥ १० ॥ (निःसंशयं संशयस्याभावः । तव सर्वः संशयः नश्येदित्यर्थः अपितः मया निवेदितः मदनविषयः संदेशो यस्य सा तादृशी । विविक्ते विजने । योग्यतया)

VIDUSAKA :—Now your doubts will be cleared. Here indeed has come this Bakulāvalikā who was given the message of love in a secluded place.

KING :— Will she remember my request ?

VIDUSAKA :—Will that daughter of a female servant now forget your weighty message ? I, on my part do not forget it.

(*Having entered with ornaments for the feet in her hand.*)

BAKULAVALIKA :— Is my friend happy ?

MALAVIKA :— Oh, Bakulāvalikā, welcome to you oh friend, sit down.

BAKULAVALIKA :— (*Sitting down*) Friend, now you are entrusted with a proper duty by the Queen. So give me one of your feet; that I may paint it with lac; and put the anklet on it.

MALAVIKA :— (*To herself*) Oh heart, enough of being happy because this greatness has come to you. How can I now make myself free ? Or this very thing will be my funeral decoration.

BAKULAVALIKA :— What do you think about ? The Queen is indeed anxious regarding the blossoming of this golden Ashoka.

KING :— What, is all this preparation for the sake of the longing of the Ashoka ?

VIDUSHAKA :— Indeed don't you know that the Queen would not cause her to be adorned with the dress of the harem without a reason ?

MALAVIKA :— Friend, pardon this.

(*Thus holds out her foot*)

BAKULAVALIKA :— Oh you are my body.

(*Gesticulates beginning to paint the foot.*)

अस्मिन् दोहदपूरणकर्मणि योग्या इति । सालक्तकमलक्तकेन सहितं यावत्करं रक्तम् । सनूपुरं मञ्जरीयुक्तम् । सुखिततया सुखमस्य संजातमिति सुखितं तस्य भावः सुखितता तया अलम् । मा सुखितं भव । अयं पुरोवर्ती विभवः दोहदपूरणार्थकं अलक्तकरसनूपुरादिः उपस्थितः इति कृत्वा । मोक्षयेयं नियोगं कथं साधु निर्वहियेयमित्यर्थः । मृत्युमण्डनं मृत्युकाले धारणीयोऽलंकारः भविष्यति । अस्य मदनोद्दीपकत्वाद्दुर्लभमनोरयाप्राप्तेश्च मे मरणमेव भवेदिति भावः । कथमिति प्रश्ने संभ्रमे वा । अन्तःपुरनेपथ्येन राजस्थुचितवेद्येन । इति आनासि इति नमोक्तिः । मर्त्य एनं पादम् ।

मा...५

राजा—

चरणान्तनिवेशितां प्रियायाः सरसां पद्मं वयस्य रागरेखाम् ।
प्रथमामिव पल्लवप्रसूतिं हरदग्धस्य मनोभवद्रुमस्य ॥ ११ ॥

विदूषकः—चरणानुरूपः खलु तत्रभवत्या अधिकार उपक्षितः । (क)

राजा—सम्पगाह भवान्

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।

अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमाद्रांपराधम् ॥ १२ ॥

विदूषकः—प्रहरिष्यति तत्रभवती त्वामपराधम् । (ख)

राजा—प्रतिग्रहीतं वचः सिद्धिदर्शिनो ज्ञातव्यम् ।

(ततः प्रविशति युक्तमदा इरावती चैटी च)

इरावती—हृज्जे निपुणिके भृणोमि बहुशो मदः किल स्त्रीजनस्य
विशेषमण्डनमिति । अपि सत्यो लोकवादोऽयम् । (ग)

निपुणिका—प्रथमं लोकवाद एव । अद्य सत्यः संवृत्तः । (घ)

इरावती—अलं स्नेहभणितेन । कुत इदानीमवगतं दोलाग्रहं प्रथमं गतो
भर्ता इति । (ङ)

निपुणिका—भट्टिन्या अलण्डिताप्रणयात् । (च)

इरावती—अलं सेवया । मध्यस्थतां परिग्रह्य भण । (छ)

(क) चरणानुरूपो नखु तत्तहोदीए अहिआरो उवक्खितो । (ख) पहुरि-
स्सदि तत्तहोदी तुमं अवरद्धम् । (ग) हृज्जे निउणिए सुणामि बहुशो मदो किल
इतिवआजणस्स विसेतमण्डणं ति । अपि सच्चो लोअवादो अअं । (घ) पुढमं
लोअवादो एव्व । अज्ज सच्चो संवुत्तो । (ङ) अलं सिणोहभणिदेण । कुदो दाणि
अवगदं दोलाघरं पुढमं गदो भट्ठेत्ति । (च) भट्टिणीए अलण्डितादो पणआदो ।
(छ) अलं सेवाए । मज्जत्यदं परिगहिअ भणाहि ।

त्वदङ्गके मत्पादनिवेशनमित्यर्थः । शरीरमसि मे अतो मदङ्गके पादार्पणं न दोषायेति
भावः ।) चरणान्तेति । (प्रियायाः चरणान्ते निवेशितां पादाग्रप्रयुक्तां सरसामाद्रां
रामस्य लाक्षारसस्य रेखां हरदग्धस्य मनोभवः काम एव द्रुमो वृक्षस्तस्य प्रथममग्र-
जातां पल्लवप्रसूतिं किसलयोङ्कुरमिव पश्य । उत्प्रेक्षालंकारः । स च मनोभवे
द्रुमत्वोपाद्रूपकेण संमिश्रः ॥ ११ ॥ नवकिसलयेत्यादि । (बाला मालविका

KING:—

Friend, just see the wet streak of paint laid upon the extremity of my beloved's foot, as if the first bursting of sprouts of the tree in the form of god of love burnt by Siva. (11)

VIDUSAKA :— Indeed a duty befitting her feet has been imposed upon her by her Ladyship.

KING :— You have spoken the truth.

With the forepart of her foot, red like the fresh sprout and with the throbbing lustre of the nails, this maiden deserves to strike the two the Ashoka who has not blossomed expecting the (fulfilment of) longing, or the lover having his head bent down and who has recently committed an offence. (12)

VIDUSAKA :— Her Ladyship will strike you who are guilty.

KING :— I accept the words of a Brāhmana who foresees the success.

(Then enter Irāvati full of intoxication and a maid.)

IRAVATI :— Oh Nipunikā, I have often heard that intoxication indeed is a special ornament of women. Is this popular saying true ?

NIPUNIKA :—It was first a popular saying; to-day again it has come to be true.

IRAWATI :—Enough of this affection for me. Whence did you know, now, that the Lord first went to the swinghouse ?

NIPUNIKA :— From the unceasing love for Your Ladyship.

IRAVATI :—Enough of this attitude of service. Speak impartially.

नवकिसलयस्य प्रत्यग्रप्रवालस्य इव रागो रक्तिमा यस्य तेन । स्फुरिता प्रसृता नखानां यक् यस्य तेन । अनेन । अग्रदक्षासौ पादद्वयं तेन अग्रपादेन पादाग्रेण । द्वौ हन्तुं प्रहर्तुमर्हति । बोहवापेक्षया कुसुमान्यस्य संजातानि असौ कुसुमितः न कुसुमितः अकुसुमितः तमशोकम् । आर्द्रः । प्रत्यग्रः प्रणयकुतो वा अपराधो यस्य तं प्रणमितं पादयोः अवनमितं शिरो यस्य तं कान्तं प्रियं च । परिसंख्यालंकारः ।) ॥ १२ ॥ सिद्धिं द्रष्टुं शीलमस्यासौ सिद्धिदर्शी तस्य । युक्तः संक्रान्तः मदः कीर्त्ता यस्याः सा । लोकवादो लोकोक्तिरेव । सांप्रतं त्वयि प्रत्यक्षदृष्टत्वाद्यर्थः

निपु०—वसन्तोपायनलोलुपेनार्यगौतमेन कथितम् । त्वरतां भट्टिनी । (क)
 इरा०—(अवस्थासदृशं परिक्रम्य ।) हञ्जे मदेन क्लाम्यमानां मामार्यपुत्र-
 दर्शने हृदयं त्वरयति । चरणौ पुनर्न मार्गे प्रसरतः । (ख)

निपु०—ननु प्राप्ते स्वं दोलाग्रहम् । (ग)

इरा०—निपुणिके नात्र आर्यपुत्रो दृश्यते । (घ)

निपु०—भट्टिन्यवलोकयतु । परिहासनिमित्तं कुत्रापि गूढेन भर्त्रा
 भवितव्यम् । आवामपीमं प्रियङ्गुलतापरिक्षितमशोकशिलापट्टकं प्रविशावः । (ङ)

इरा०—(तथा करोति)

निपु०—(परिक्रम्य विलोक्य ।) अवलोकयतु भट्टिनी । चूलाङ्कुरं
 विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम् । (च)

इरा०—कथमिव । (छ)

निपु०—एषा बकुलावलिका अशोकपादपच्छायायां मालविकायाः
 चरणालंकारं निर्वर्तयति । (ज)

इरा०—(शङ्कां रूपयित्वा ।) अभूमिरियं मालविकायाः । कथमत्र तर्कयसि ।
 (झ)

निपु०—तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्या अशोकदोहदा-
 धिकारे नियुक्ता मालविकेति । अन्यथा कथं देवी स्वयं धारितं नूपुरसुगुलं
 परिजनस्यानुहासयति (ञ)

(क) वसन्तावागणलोलुपेण अञ्जगोदमेण कहिअं । तवरतु भट्टिणी (ख)
 हञ्जे मदेण किलामिअमाणं मं अञ्जउत्तदंसणे हिअअं तुवरे,दे । चलणा उण ण
 मग्गे पसरन्ति । (ग) नं पत्तहा दोलावरं । (घ) णिउणिए ण एत्थ अञ्जउत्तो
 दीसहि । (ङ) भट्टिणी ओलोएदु । परिहासणिमित्तं कहि वि गूडेण भत्तुणा होदव्वं ।
 अम्हे वि इमं पिअङ्गुलदापरिविस्तं असोअसिलापट्टअं पविसामो । (च) ओलोअदु
 भट्टिणी । चूदङ्कुरं विचिण्णन्तीणं अम्हाणांपवीलिआहि संसिदं । (छ) कहं विअ
 (ज) एसा बउलावलिआ असोअपाअवच्छाआए मालविणाए चलणालंकारं णिव्वट्टेदि ।
 (झ) अभूमी इअं मालविआए कहं एत्थ तक्केसि । (ञ) तक्केमि दोलाप-
 रिक्कमट्टाए सरुअचलणाए देवीए असोअदोहलाहिआरे णिउत्ता मालविएति । अण्णहा
 कहं देवी सअं धारिअं नूपुरजुअलं परिअणस्स अणुजाणिस्सदि ।

संवृतः । अलं स्नेहभणितेन प्रियोक्त्या । अलङ्कृतादविच्छिन्नात्मनयात् प्रेम्णः
 अनुमीयते प्रथमं गत इतिः अलं सेवया मत्प्रियार्थं चादृक्त्वा । मध्यस्थतामपक्ष-
 पातित्वम् यथार्थं ब्रूहीत्यर्थः । (वसन्ते दीयमानमुपायनं स्वस्तिवाचनं वसन्तोपायनं
 स्तत्र लोलुपेन अतिलुब्धेन । अवस्थासदृशं भदनुभवदशाया योग्यं यथा तथा ।

NIPUNIKA :—It was told by the revered Gautama, greedy of spring-gifts. Let the mistress make haste.

IRAVATI :—(*Walking around befitting her state*) Maid, my heart hastens me who am depressed by intoxication for the sight of my Lord, but the feet do not move on the path.

NIPUNIKA :—Indeed we have arrived at the swinghouse.

IRAVATI :—Nipunikā, my Lord is not seen here.

NIPUNIKA :—Let the mistress look about. His Majesty out of fun may have remained hidden somewhere. We too, shall enter this paved-region under the Ashoka and surrounded by Pariyangu-creeper (*Irāvati does so*)

NIPUNIKA :—(*Having moved about and observed*) Look, mistress. While searching for the mango-blossoming, we are bitten by ants.

IRAVATI :—What is it ?

NIPUNIKA :—Here is Bakulāvalikā decorating the foot of Mālavikā in the shade of the Ashoka tree.

IRAVATI :—(*Gesticulating suspicion*) This is not the place for Mālavikā. What do you think in this matter ?

NIPUNIKA :—I think that Mālavikā has been appointed to the office of (fulfilling) the longing of Ashoka by the Queen having a pain in the feet owing to her fall from the swing; otherwise how could the Queen permit the attendant the (wearing of the) pair of anklets worn by herself ?

न प्रसरतः मदविषलजत्वादिति भावः । भट्टिनी अनभिषिक्ता राजभार्या एवमुच्यते ।
देवी कृताभिषेकायामितरासु तु भट्टिनी । इत्यमरः । प्रियङ्गुलता वयामास्या वेली तया
परिक्षिप्तम् । अशोकतले शिलापट्टमशोकशिलापट्टम् । भर्तारं मृगयमाणयोरावयोः
चूताङ्कुरान्वेषणपरस्य पिपीलिकादंश इव पीडाकरं मालविकादर्शनं जातमिति
भावः । अभूमिः अनुचिता भूमिः स्थानम् । उत्तमस्त्रीणामेव तत्र भ्रमणाधिकारात् ।
रुजया सहितौ सरुजौ चरणौ यस्याः सा तथोक्ता तया । दोहदाधिकारे
दोहदपूरणकर्मणि । निरुक्ता अधिकृता । अनुज्ञास्यति तद्वारणं परिजनं कथमधिकारिष्य-
तीत्यर्थः । संभावना बहुमानदर्शनम् । अन्यतः अस्मात्स्थानादन्यत्र । विकारयति शङ्का-
मुत्पादयतीत्यर्थः । मालविकायां राज्ञीपक्षपातशङ्काया इत्यर्थः । अन्तं गमिष्यामि
निर्गम्यामि । निरूप्य वीक्ष्य । स्थाने मालविकायास्तादृक् रूपसम्पत्तेः । कातरं तस्यां
राजानुरागसम्भावनेति भावः । (प्रसाधनकला अलंकरणकला । अभिविनीता

इराव०—महती खल्वस्याः संभावना ।

(क)

निपु०—किं पुनर्नान्विष्यते भर्ता ।

(ख)

इरा०—इह्ये न मे चरणावन्यतः प्रवर्तते । मनो मम किमपि विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । (मालविकां निर्वर्ण्य आत्मगतम् ।) स्थाने खलु कातरं मे हृदयम् ।

(ग)

वकुला०—(चरणं दर्शयन्ती) अपि रोचते तेऽयं रागरेखाविन्यासः ।

(घ)

माल०—सखि आत्मनश्चरणगत इति लब्धे एनं प्रशंसितुम् । केन प्रसाधन-कलायामभिधिर्नीतासि ।

(ङ)

वकु०—अत्र खलु भर्तुः शिष्यासि ।

(च)

विदूषकः—त्वय तावदेनां गुरुदक्षिणायै ।

(छ)

माल०—दिष्टा न गर्वितासि ।

(ज)

वकु०—उपदेशानुरूपौ चरणौ लब्ध्वाद्य गर्विता भविष्यामि । (आत्मगतम्) हन्त सिद्धं मे दौत्यम् । (रागं विलोक्य प्रकाशम् ।) सखि एकस्य ते चरणस्याव-सितो रागनिक्षेपः । केवलं मुखमारुतो लम्भयितव्यः । अथवा प्रवातमेवैतत्स्थानम् ।

(झ)

राजा—सखे पश्य पश्य ।

आर्द्रालक्तकमस्याध्वरणं मुखमारुतेन वीजयितुम् ।

प्रतिपन्नः प्रथमतः संप्रति सेवायकाशो मे ॥ १३ ॥

विदूषकः—कुतस्तेऽनुशयः । चिरं भवता एतल्लमेणानुभवितव्यम् । (अ)

(क) महती खलु से संभावना । (ख) किं उच्यते अण्णंसीअवि भट्टा । (ग) हज्जे न मे चलणा अण्णदो पवट्ठन्ति । मणो मह किंवि विआरेदि आस-क्षिकदस्स दाव अन्तं गमिस्सं । ठाणे खलु कावरं मे हिवअं । (घ) अवि रोअदि ते अअं राअरेहाविण्णासो । (ङ) हला अत्तणो चलणगदोत्ति लज्जेमि णं पसंसिदुं । केण पसहिणकलाए अहिविणीवासि । (च) एत्थ खलु अहं भत्तुणो सीसहि । (छ) तुवरेहि दाव णं गुरुदक्षिणाए । (ज) दिट्ठिआ ण गन्विदासि । (झ) उवदेसानुक्वा चलणा लम्मिअ अज्ज गन्विदा भविस्सं । हन्त सिद्धं मे दोच्चं । सहि एकस्स दे चलणस्स अवसिदो राअणिकखेवो । केवलं मुहमारुदो लम्भइदव्वो । अहवा पवाद एव्व एदं ठाणं । (अ) कुदो वे अणुसओ । चिरं भवता एदं कमेण अणुहविदव्वं ।

सिंहिता । गुरुदक्षिणा राज्ञे देवा दक्षिणा मालविकाप्राप्तिरूपा । चरणौ लब्ध्वा-रञ्जनायैति शेषः । लम्भयितव्यः आर्द्ररागशोभणार्थमित्यर्थः । प्रवातं प्रकृष्टो-वातः यत्र तत् । मुखवातमन्तरेणापि रागः श्रुत्येदित्यर्थः । आर्द्रालक्तकमित्यादि ।

IRAVATI :—Indeed it is a great honour to her.

NIPUNIKA :—Why again, do you not search the Lord ?

IRAVATI :—Maid, my feet do not move elsewhere. My mind suspects something. First I shall go to the end of suspicion. (*Closely observing Mālavikā, to herself*). It is indeed proper that my heart has become nervous.

BAKULAVALIKA :—(*Showing the foot to Mālavikā*). Do you like this arrangement of the coloured lines ?

MALAVIKA :—I am ashamed to praise it as it is on my foot. Tell me, by whom were you instructed in the art of decoration ?

BAKULAVALIKA :—In this indeed I am the pupil of His Majesty.

VIDUSAKA :—Make haste now for the teacher's remuneration.

MALAVIKA :—It is good that you are not proud.

BAKULAVALIKA :—Having obtained feet worthy of instruction I shall become proud today (*To herself*) Oh joy, my mission as a messenger is accomplished. (*Looking at the colour, aloud*) My friend, I have finished the painting of one of your feet. Only the mouth-breath is to be blown on it. Or this place has a good wind.

KING :—Friend, look, look,

Now I have obtained the best scope to serve her by fanning her foot, the red dye on which is wet, with the mouth breeze. (13)

VIDUSAKA :—Whence this regret of yours. You will enjoy it for a long time in due course.

(आग्रः अलङ्कृतः यावत्करसरेखाविन्यासः यस्य तमस्या मालविकायाः चरणं) मुक्ता-
माश्लेन वीजयितुं शोषयितुं (मे मम) प्रथमतरोः मुख्यतरः (सेवावकाशः सेवनावसरः)
प्रतिपन्नः प्राप्तः ॥ १३ ॥ (अनुशयः चिन्ता । शतं पत्राण्यस्य शतपत्रम् । अरुणं च
तत् शतपत्रं च अरुणशतपत्रं तदिव । विकसितरक्ताम्भोजमिवेत्यर्थः । अभिनिवेशिनः
आसक्तिमतः दृढपक्षपातिनो वा । अलीकानृतम् । एतदेव त्वं भर्तुः प्रियेति यत्त्वयोक्तं
तत् । भर्तुः कृषेण इति । दरपाण्डुरेषु इति पाठे ईषत्पाण्डुरेषु । त्वयि बद्धभावस्य
त्वामेव चिन्तयतो भर्तुरङ्गानि कृषानि जातानि । अतः तेभ्यः स्फुटं जायत

वकु०—सखि अरुणशतपत्रमिव शोभते ते चरणः । सर्वथा भर्तुरद्वयपरिवर्तिनी भव । (क)

(इरावती निपुणिकामुखमवेक्षते)

राजा—ममेयमाशीः ।

माल०—सखि अवचनीयं मन्त्रयसे । (ख)

वकुला०—मन्त्रयितव्यमेव मया मन्त्रितम् । (ग)

माल०—प्रिया खल्वहं तव । (घ)

वकुला०—न केवलं मम । (ङ)

माल०—कस्य वाऽन्यस्य । (च)

वकु०—गुणेष्वभिनिवेशीनो भर्तुरपि । (छ)

माल०—अलीकं मन्त्रयसे । एतदेव मयि नास्ति । (ज)

वकु०—सत्यं त्वयि नास्ति । भर्तुः कृदेषु ईषत्परिपाणुरेषु हृदयते अङ्गेषु । (झ)

निपु०—प्रथमगणितमिव हताशाया उत्तरम् । (ञ)

वकु०—अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचनं प्रमाणीकुरु । (ट)

माल०—किमात्मनश्छन्देन मन्त्रयसे । (ठ)

वकु०—नहि नहि । भर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि बिम्बान्तरितानि । (ड)

माल०—सखि देवीं विचिन्त्य न मे हृदयं विधसिति । (ढ)

(क) सहि अरुणशतपत्रं विज सोहृदि दे वलणो । सख्यहा भर्तुणो अङ्कक परिवर्तिनी होहि । (ख) हला अवचनीयं मन्तेसि । (ग) मन्त्रिद्वयं एव्य मए मन्त्रिदं । (घ) पिआ खु अह तुह । (ङ) ण केवलं मह । (च) कस्स वा अण्णस्स । (छ) गुणेसु अहिणिवेसिणो भर्तुणो वि । (ज) अलीकं मन्तेसि । एवं एव्य मह णत्थि । (झ) सत्तं तुह णत्थि । भर्तुणो किसेसु इसिपरिण्डरेसु दसिइ अङ्गेसेसु । (ञ) पुढमसणिदं विज हवामाए उत्तरं । (ट) अनुराओ अनुराएण परिनिखदम्भो ति सुअणवअणं पमाणीकरेहि । (ठ) किं अत्तणो छन्देन मन्तेसि । (ड) नहि नहि । भर्तुणो खु एवाइ पणअमियुलाइ अम्भराइ बिम्बान्तरिदाइ । (ढ) हला देवि विचिन्तअ ण मे हिअअं विस्ससदि ।

एव यत्त्वं तस्य प्रियेति ।) अनुराग इति । (यथा त्वं तस्मिन्ननुरागवती तथा सोऽपि त्वयीति जानीहीत्यर्थः । छन्देन स्वचित्तानुवृत्त्या । बिम्बान्तरितानि शरीरान्तरसंक्रान्तानि । बिम्बं मुखं वा ।) भ्रमरैः सम्बाधः संकुल इति । भ्रमरपीडः स्वादिति हेतोरित्यर्थः । चूतप्रसवः आम्रमञ्जरी । न अवतंसयितव्यः कर्णपूरीकर्तव्यत् किम् । अपि तु कर्तव्य एव । यथा चूतप्रसवमवतंसयितुकामः भ्रमरपीडां न गणयति

BAKULAVALIKA :— Friend, your foot appears beautiful like a red lotus. May you by all means repose upon the lap of His Majesty.

(*Iravati looks at the face of Nipunikā*)

KING :—This is a blessing to me.

MALAVIKA :— Friend, you are saying what ought not to be said.

BAKULAVALIKA :— I have said only what should be said.

MALAVIKA :— Indeed you love me.

BAKULAVALIKA :— not only I.

MALAVIKA :— Who else then ?

BAKULAVALIKA :— Even the Lord who is an admirer of merits.

MALAVIKA :— You are talking falsehood. This very thing is not in me.

BAKULAVALIKA :— Truly it is not in you. It is seen on the pale, beautiful and emaciated limbs of the Lord.

NIPUNIKA :— The answer of the wretch is as if thought of beforehand.

BAKULAVALIKA :— ' Love must be tested by love ' take these words of the good people as an authority.

MALAVIKA :— Why do you talk at your own sweet will.

BAKULAVALIKA :— No, no. These are indeed the words of the Lord, tender with love, and mirrored in me (reproduced by me).

MALAVIKA :— Friend, having thought of the Queen my heart does not believe.

तथा राजन्यनुरक्ता त्वं धारिणीं मा चिन्तयेति भावः ।) दुःखति दुःखे (देव्या व्यसने उत्पन्ने) । (विमर्दसुरभिः विमर्देन परिमलर्तन सुरभिः सुगन्धिः बकुलानां माला । पक्षे विमर्दे सति आपदि आपत्तितयां सुरभिः मनोज्ञा साहाय्यकरणात् ।) भावज्ञानेत्यादि । (कस्यान्यस्य प्रिया । अलीकं मन्त्रयसे । एतदेव मयि नास्ति इति वाक्यैः मालविकायाः भावस्य प्राथमिकस्य मदनविकारस्य । अनुरागस्य इति यावत् । ज्ञानान्तरं भर्तुः कृषेयु इत्यादिना सुजनवचनं प्रमाणीकुर्व इति प्रस्तुतेन वाक्येन । पुनश्च किमात्मनः छंदेन मन्त्रयसे इति तस्य प्रत्याख्याने निराकरणे कृते भर्तुः क्षलु एतानि इत्यादिवाक्येन दत्तमुचितं युक्तमुत्तरं यस्मिन् येन वा । तेन वाक्येन इयं

बकु०—मुग्धे ! भ्रमरसंवाध इति वसन्तावतारसर्वस्वभूतः किं न
चूतप्रसवोऽथतंसयितव्यः । (क)

माल—त्वं तावदुर्जतेऽत्यन्तं सहाया भव । (ख)

बकु०—विमर्दसुरभिर्वकुलावलिका खल्वहम् । (ग)

राजा—साधु बकुलावलिके साधु ।

भावज्ञानानन्तरप्रस्तुतेन प्रत्याख्याने दत्तयुक्तोत्तरेण ।

वाक्येनेयं स्थापिता स्वे निदेशे स्थाने प्राणाः

कामिना दृत्यधीनाः ॥१४॥

इरा०—इज्जे पश्य । कारितैव बकुलावलिकयैतस्मिन् पदं मालविका । (घ)

निपु०—भट्टिणि निर्विकारस्याप्युत्सुकताजनक उपदेशः । (ङ)

इरा०—स्थाने खलु शक्नोतं मे हृदयम् । एहीतार्था अनन्तरं चिन्तयिष्यामि । (ख)

बकु०—एष द्वितीयोऽपि ते निर्दूतपरिकर्मा चरणः । यावद्वावपि सन्पुरो
करोमि । (इति नाट्येन नूपुरयुगलमासुच्य ।) हला उत्तिष्ठ । अनुत्तिष्ठ देव्या
अशोकविकासयितृकं नियोगम् । (छ)

(उभे उत्तिष्ठतः ।)

इरा०—श्रुतो देव्या नियोगः । भवत्विदानीम् । (ज)

बकु०—एष उषारूढराग उपभोगक्षमः पुरतस्ते वर्तते । (झ)

माल०—(सहर्षम् ।) किं भर्ता । (ञ)

बकु०—(सस्मितम् ।) न तावद्भर्ता । एषोऽशोकशाखावलम्बी पल्लव-
गुच्छकः । अवतंसयैनम् । (ट)

(क) मुग्धे भ्रमरसंवाधोति वसन्तावतारसर्वस्वसं किं न चूतप्रसवो ओदंशि-
दव्यो । (ख) तुमं दाव दुज्जादे अच्वन्तं सहाया होहि । (ग) विमर्दसुखी
बकुलावलिआ खु अहं । (घ) इज्जे पेसस । कारिता एव्व बकुलावलिआए एदस्सि
पदं मालविका । (ङ) भट्टिणि निर्विकारस्सवि उस्सुअदाजणओ उवदसो । (च)
ठाणे खु संकिदं मे हियअं । गहीदत्था अणन्तरं चिन्तइस्सं । (छ) एसो दुदीओवि दे
जिन्वुत्तपरिकम्मा चलणो । जल्ल दुवेवि सणूउरे करेमि । हला उट्ठेहि । अणुत्तिष्ठ
देवीए असोअविस सइत्तजं निओअं । (ज) सुदो देवीए निओओ । होदु दाणि ।
(झ) एसो उषारूढराओ उअभोगक्खमो पुरदो दे वट्ठइ । (ञ) किं भट्टा ।
(ट) ण दाव भट्टा । एसो असोअसाहावलम्बी पल्लवगुच्छओ । ओदंसेहि नं ।

मालविका स्वे निदेशे मदर्वकरणरूपे स्थापिता । भूयान् काम एवामस्तीति कामिन-
स्तेषां प्राणाः दृत्यधीना दृत्यायत्ता इति यदुच्यते तस्मान्ने युक्तमेव ॥ १४ ॥
(पदं कारिता भर्तुर्नुरागमधिकृत्य विषवासमुत्पाद्य राजसमागमकर्मणि प्रवर्तिता

१ सर्वस्वः २ नियोगः इति ।

BAKULAVALIKA :—Foolish girl, should not a mangosprout which is the all-in-all of the advent of spring be used as an ear-ornament just because there is a danger of bees.

MALAVIKA :—But you must become my constant help-mate in case of difficulty.

BAKULAVALIKA :— I am indeed Bakulāvalikā, that is fragrant when crushed (also helpful in distress).

KING:—Well done, Bakulāvalikā, well done !

By means of speech begun after knowing her feelings, and which gave proper answers in case of contradiction this one was established in her own instructions, it is proper that the lives of the lovers are dependant on the female go-between. (14)

IRAVATI:—Maid, just see! Bakulāvalikā has caused Mālavikā to take the step in that direction.

NIPUNIKA:— Mistress, the instruction would create longing even in one free from passion.

IRAVATI:— It was indeed proper that my heart was apprehensive. I shall think later (of what I should do) after I have got at the facts.

BAKULAVALIKA :— Here is this your second foot with its decoration finished. So now I will put on anklets even on both of them (*Thus gesticulates that she puts on the anklets*). Friend, get up, carry out the duty of the Queen of causing the Ashoka to blossom. (*Both get up.*)

IRAVATI:—Yes, yes, we have heard the Queen's order. Let it be executed now.

BAKULAVALIKA :— Here is seen before you he with his (redness) love developed and who is capable of enjoyment.

MALAVIKA :— (*with delight*) What ! The Lord ?

BAKULAVALIKA :— (*With a smile*) No, Not the Lord. This is the bunch of sprouts hanging down from the branch of the Ashoka. Make it an ear-ornament.

इत्यर्थः । एतत्पदमिति पाठे इमं व्यवसायम् । (निर्विकारस्य स्वस्थचित्तस्यापि । उत्सुकताजनक उत्कण्ठाकारी । गृहीतार्या ज्ञातयथावद्वृत्तान्ता । निवृत्तं समाप्तं परिकर्म प्रसाधनम् । रागरेखानिवेशनमिति यावत् यस्य । उपाख्यः वृद्धि प्राप्तः रागः त्वद्विषयकोऽनुरागः पक्षे रक्तिमा यस्य सः । उपभोगक्षमः संभोगयोग्यः । पक्षे

विदूषकः—अपि भुतं भवता ।

(क)

राजा—सखे पर्याप्तमेतावता कामिनाम् ।

अनातुरोत्कण्ठितयोः प्रसिध्यता समानमेनापि रतिर्न मां प्रति ।

परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ १५ ॥

(मालविका रचितपल्लवाद्यतंसा सलीलमशोकाय पादं प्रहिणोति ।)

राजा—वयस्य

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।

उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥ १६ ॥

माल०—अपि नाम आवयोः सम्भावना सफला भवेत् ।

(ख)

बकु०—सखि नास्ति ते दोषः । निर्गुणोऽयमशोको यदि कुसुमोद्भेदमन्यरो

भवेद्य ईदृशं चरणत्कारं लभते ।

(ग)

राजा—

अनेन तनुमध्यया मुखरन्पुराराविणा

नयाम्बुरुहकोमलेन चरणेन संभाषितः ।

अशोक यदि सद्य एव कुसुमैर्न संपास्यसे

वृथा यद्वासि दोहदं ललितकामिस्ताधारणम् ॥ १७ ॥

सखे वचनावसरपूर्वं प्रवेष्टुमिच्छामि ।

विदू०—एहि । एनां परिहासयिष्यामि ।

(घ)

(उभौ प्रवेशं कुस्तः)

निपु०—भट्टिनि भर्तात्र प्रविशति ।

(ङ)

इरा०—एतत्प्रथमं मम चिन्तितं हृदयेन ।

(च)

(क) अवि सुदं भवता । (ख) अवि नाम अह्वानं संभावना सफला भवे ।

(ग) हला णत्वि दे दोसो णिगुणो अअं असोओ जइ कुसुमुब्भेदमन्यरो भवे जो इरिसं चलणसक्कारं लहेइ । (घ) एहि । णं परिहास स्सं । (ङ) भट्टिणि भट्टा एत्थं पविसदि । (च) एवं पुढमं चिन्तितं हिएएण ।

शरीरधारणयोग्यः । एष किं भर्ता । न तावद्भर्ता । पर्याप्तमिति एतावता पर्याप्तं पर्याप्तिः । यद्वा पर्याप्तमलम् । एतन्मात्रश्रवणमपि कामिजनस्य तुष्टार्थं अलमितिर्थाः ।)
अनातुरोऽस्यादि । अनातुरोत्कण्ठितयोः । अनातुरोऽनार्तः । कामोत्कण्ठरहित इत्यर्थः ।
(उत्कण्ठा कामाभिलाषः अस्य सञ्जज्ञता असौ उत्कण्ठितः कामी । अनातुरः च एकः पक्षः । उत्कण्ठितः च अन्यः पक्षः । तौ अनातुरोत्कण्ठितौ । यद्वा अनातुरानायिका

VIDUSAKA:— Did Your Honour hear ?

KING:— Friend, this much is enough for lovers.

To me, no pleasure even by a union accomplished of the two—one indifferent and the other eager for love. Even the destruction of bodies is better of those whose love is equal but who are hopeless of obtaining each other. (15)

(*Mālavikā who has arranged an ear-ornament of the sprout sportively kicks the Ashoka with her foot.*)

KING:— Friend,

Having taken the sprout for the ear from this, she presents the foot to it, owing to this exchange of similar (gifts) between the two I consider myself to be deceived. (16)

MALAVIKA:—I hope the honour done by us (to this Ashok) will be fruitful.

BAKULAVALIKA:— Friend, it is not your fault. Devoid of merits would be this Ashoka who obtains such an honour of the foot, if it is dull in putting forth flowers.

KING:—

Honoured by this slender waisted one with the foot tender like a fresh lotus, and resounding with noisy anklets, oh Ashoka, if only immediately you do not become laden with flowers, then in vain do you cherish a longing common to sportive lovers. (17)

Friend, I desire to enter first creating an opportunity to speak.

VIDUSAKA:—Come, I shall make fun of her.

(*Both enter*)

NIPUNIKA:—Mistress, the Lord is entering here.

IRAVATI:—It was already thought of first by my heart.

च उत्कण्ठितः नायकश्च तयोः ।) प्रसिद्धयै संभवता समागमेनापि संपर्केणापि भां प्रति मामनु । मत्पक्ष इत्यर्थः । रतिर्न वृद्धगारो न भवति । एकानुरागस्य रसाभासत्वात् । किन्तु समः तुल्यं अनुरागो ययोस्तयोः । अन्योन्यमुत्कण्ठितयोः इत्यर्थः । परस्परस्य प्राप्तिः तत्र निर्गता आशा ययोस्तयोः निराशयोः । शरीरनाशोपि मरणमपि बह्वं मनागभीष्टः । न तु विद्यमानानुरागयोः संगम इति भावः ॥ १५ ॥ आवायेत्यादि । कर्णकिसलयं कर्णपूरार्थं किसलयम् । अत्र कर्णशब्देन कर्णपूरो लक्ष्यते । (इयं मालविका अस्मादयोकात् कर्णकिसलयमादाय अत्र अस्मै चरणमर्पयति । अशोके पादं न्यस्यति ।

विदू०—(उपसृत्य ।) भवति युक्तं नाम अन्नभवतः प्रियवयस्यः
अयमशोकः वामपादेन ताडयितुम् । (क)

उभे०—(संभ्रमम् ।) अहो भर्ता । (ख)

विदू०—बकुलाबालिके गृहीतार्थया त्वया अन्नभवती इदंशमभिनयं कुर्वती
कस्मान् निवारिता । (ग)

(मालविका भयं रूपयति ।)

निपु०—भट्टिनि पश्य । किं प्रवृत्तमार्थगौतमेन । (घ)

इरा०—कथं खलु ब्रह्मबन्धुरन्यथा जीविष्यति । (ङ)

बकु०—आर्य एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परयतीयम् ।
प्रवीदतु भर्ता । (इत्यात्मना सहैनां प्रणिपातयति ।) (च)

राजा०—यद्येवमनपराद्धासि । उत्तिष्ठ भद्रे । (इति हस्तेन गृहीत्वा
उत्थापयति)

विदू०—युज्यते । देव्यत्र मानयितव्या । (छ)

राजा—(विहस्य)—

किसलयमृदोर्विलासिनि कठिने निहतस्य पादपस्कन्धे ।

चरणस्य न ते बाधा संप्रति वामस्य वामोरु ॥ १८ ॥

(मालविका लज्जां नाटयति)

(क) होदि जुतं नाम असहोदो पिअबअ स्तो अजं असोओ वामपादेन
ताडिदुं । (ख) अम्हो भट्टा । (ग) बकुलाबलि ए तुए गहीहत्थाए अत्तहोदी
ईरिअं अविणअं करन्ती कीअ ण निवारिआ । (घ) भट्टिणि पेक्ख । किं पउत्तं अज्ज-
गोउमेण । (ङ) कहं खु बह्मबन्धु अण्णहां जीविस्सदि । (च) अज्ज एसा देवीए
निअोजं अणुचिदुठदि । एवस्मि अदिअज्जमे परवदी इअं । पसीददु भट्टा । (छ) जुज्जइ ।
देवी एत्थ मान वव्वा

एवमुभयोः मालविकाऽशोकयोः सदृशयोः पल्लवगच्छचरणयोः विनिमयात् विनिमयः
परिवृत्तिः । न जातः तथा मम इति आत्मानं वञ्चितमकुतार्थं मन्ये) ॥ १६ ॥
(निर्गुणः गुणरहितः कुसुमोद्भेदे पुष्पदर्शने मन्वरः मन्दः भवेत् । झटिति पुष्पाणि
न दशयेत्) । अनेनेत्यादि । हे अशोक तनुः कृशः मध्यः कटिः यस्यास्तया तनुमध्यया ।
मुखरः शब्दायमानः यः नूपुरः तेन आरोति इति आरावी तेन । नवं सद्योविकसितं
यदम्बुरुहं कमलं तद्वत्कीमलेन सुकुमारेण अनेन चरणेन संभावितः स्पर्शनेन कृतसत्कारः
त्वं यदि सद्यः सपद्येव कुसुमैः न सम्पत्स्यसे युक्तो भविष्यसि तर्हि ललितकान्तिभिः
विलासिकामुकैः साधारणं समानं दोहदं चरणताडनापेक्षारूपं द्वा व्यर्थं बहसि

VIDUSAKA :— (*Having approached*)⁵ Lady, indeed is it proper to strike with the left foot this Ashoka, the dear friend of His Majesty ?

BOTH :—(*With confusion*) Oh, the Lord !

VIDUSAKA :— Bakulāvalikā, why was not the friend doing such an immodest act prevented by you who knew the fact ?

(*Mālavikā gesticulates fear.*)

NIPUNIKA :— Mistress, see what the revered Gautama has begun.

IRAVATI :— How else indeed would that wretched Brahmana live ?

BAKULAVALIKA :— Sir, she is carrying out the order of the Queen. In this transgression she is dependent upon another. May the Lord be pleased.

(*Thus makes her bow down with herself.*)

KING :— If so, you are not guilty. Rise up, good lady.

(*Thus having taken her by the hand makes her rise up.*)

VIDUSAKA :— It is proper. In this matter the Queen should be respected.

KING :— (*Smiling*)

Oh graceful one, oh one of beautiful thighs ; (I hope) now there is no pain in your left foot, tender as a sprout by its being struck on the hard trunk of the tree. (18)

(*Mālvikā gesticulates bashfulness.*)

धारयसि । कृतमेतादृशेन दोहवधारणेनेत्यर्थः ।) ॥ १७ ॥ (वचनस्यावसरः स पूर्वः यस्मिन् कर्मणि । युक्तं नामेत्यत्र काकुरनुसंधेया ! (गृहीतार्थया ज्ञाततयाश्रयया ।) किसलयेत्यादि । (हे विलासिनि विलासः शृङ्गारभावना क्रिया अस्या विद्यते इति तथोक्तातस्तम्बुद्धिः यानस्यानासनादीनां मुखनेत्रादिकर्मणाम् । विशेषस्तु विलासः स्पादिष्टसंदर्शनादिना ॥ इति विलासलक्षणमुक्तं साहित्यदर्पणे । कठिने कठोरस्पर्शे पादपस्कंधे अशोकप्रकाण्डे निहितस्य दत्तस्य । किसलयमिव मृदुः किसलयमृदुः तस्य प्रवालसुकुमारस्य ते वामस्य चरणस्य हे वामोद वामो अतिसुन्दरो ऊरु यस्याः सा वामोरुः तत्तम्बुद्धिः । सम्प्रति बाधा पीडा न कश्चित् ॥ १८ ॥ नवनीतमिव अत्यन्तं मृदु हृदयं यस्य सः । इति सोल्लङ्घं वचः । उत्पन्नः अवसरः यस्य तत् । लब्धावकाशमित्यर्थः) धृतिपुष्पेति । (अयमपि जनः अहमपि चिरात्प्रभृति दीर्घकालमारभ्य सादृश्यं

हरा०—(सासूर्यम्) अहो नवनतिहृदय आर्यपुत्रः । (क)

माल०—बकुलावलिके एहि । अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः ।

(ख)

बकु०—तेन हि विशापय भर्तारं विसर्जयेति । (ग)

राजा०—भद्रे यास्यसि । मम तावदुत्पन्नावसरमर्यित्वं श्रूयताम् ।

बकु०—अवहिता शृणु । आशापयतु भर्ता । (घ)

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।

स्पशामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥ १९ ॥

हरा०—(सहसोपसृत्य ।) पूरय पूरय । ननु अशोकः कुसुमं दर्शयति ।
अयं पुनः पुष्पयति फलति च । (ङ)

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।)

राजा—(अपवार्य) वयस्य का प्रतिपत्तिरत्र ।

विदू०—किमन्यत् । जङ्घावलमेव । (च)

हरा०—बकुलावलिके साधु त्वयोपक्रान्तम् । मालविके त्वं तावत्
सफलप्रार्थनं कुर्यार्यपुत्रम् । (छ)

उभे—प्रसीदतु भट्टिणी । के आवां भर्तुः प्रणयपरिमहस्य । (इति निष्क्रान्ते)
(ज)

हरा०—अहो अविभक्तनीयाः पुरुषाः । मया खलु आत्मनो बध्नावचनं
प्रमाणीकृत्य व्याधगीतरक्तया हरिण्येवाशाङ्कितयैतज विशातम् । (झ)

विदू०—(जनान्तिकम्) प्रतियोजयेदानीं किमपि । कर्मण्यहीतेन कुम्भील-
केन सन्धिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति । (ञ)

(क) अहो नवणीदहिअओ अज्जउत्तो । (ख) बउलावलिए एहि । अणुच्छिदं
ऊत्तणो णिओअं देवीए णिवेदेह्म । (ग) तेणहि विण्णवेहि भट्टारं विसज्जेहिहि
(घ) अवहिदा सुणाहि । आणवेदु भट्टा । (ङ) पूरेहि पूरेहि । णं असोओ
कुसुमं दसेदि । अअं उण पुष्पादि फलदि अ । (च) किं अण्णं । जंघावलं एव्व । (छ)
बउलावलिए साधु तुए उवक्कन्तं । मालविए तुमं दाव सफलपत्त्यणं करेहि अज्जउत्तं ।
(ज) प्रसीदतु भट्टिणी । का अहो भतुणे पणअपरिग्गहस्स । (झ) अहो अविस्स
सनीआ पुरित्ता । मए खलु अत्तणो वक्कन्णावअणं पमाणीकरिअ बाहणीदरत्ताए
हरिणीए विअ असज्जिदाए एहं ण विण्णादं । (ञ) पडिजोएहि दाणिं किपि ।
कम्मगाहीदेण कुम्भीलएण संधिच्छेदे सिक्खि ओम्मिअति वत्तव्वं होदि ।

धृतिरूपमभीष्टप्रप्तजन्मपरितोषरूपं पुष्पं धृतिपुष्पं न बध्नाति । अतः न विद्यते अन्यस्य
रक्षित्यस्य । यद्वा न अन्या त्वत्सपत्न्यामृतादन्या रक्षित्यस्य । तस्य अनन्याभिलाषिणः

IRAVATI :—(*With jealousy*) Oh, my Lord has a heart almost like butter.

MALAVIKA :—Bakulāvalikā, come. We shall inform the Queen that her order has been carried out.

BAKULĀVALIKA :—Then request the Lord to give you leave to go.

KING :—Good lady, you shall go. First listen to my supplication proper to the occasion.

BAKULĀVALIKA :—Listen attentively, May the Lord command.

KING :—

Since long even this person has not put forth similar blossom in the form of peace of mind, with the nectar of touch fulfil the longing even of this one who has no liking for anything else. (19)

IRAVATI :—(*Having approached suddenly*) Fulfil, do fulfil. Indeed Ashoka puts forth flowers. This one again would show flowers and fruit. (*All are confused having seen Irāvati.*)

KING :—(*Aside*) Friend, what recourse in this matter ?

VIDUSAKA :—What else, taking to heels itself.

IRAVATI :—Bakulāvalikā, you have begun well. Mālavikā, you on your part make the Lord have his request fruitful.

BOTH :—Mistress, be pleased. Who are we to have the favour of the Lord's love ? (*Exeunt both.*)

IRAVATI :—Oh, how unreliable are men ! By me, unsuspecting like a deer attracted by the song of the hunter considering your speech as authoritative was not known this.

VIDUSAKA :—(*Aside*) Devise something or the other now. By a burglar caught red-handed must be said, " I am learning house-breaking. "

अस्यापि ममापि स्पर्श एवामृतं तेन स्पर्शमृतेन आलिङ्गनादित्यर्थः । दोहदं पुरय)
॥ १९ ॥ वयस्येत्यादि । का प्रतिपत्तिः को विचारः । क उपाय इत्यर्थः । जङ्घाबलमेव
जङ्घाबलमाश्रित्य शीघ्रमितः पलायनमेवेति परिहासोक्तिः । साधु उपक्रान्तम्
भीष्टार्थस्य निपुणतवोपक्रमः कृतः । के आवां नहि इत्यर्थः । वञ्चनावचनं त्वया सह
दोलाधिरोहणगनुभवितुमागच्छामीति प्रतारणावचनम् । प्रमाणीकृत्य सत्यत्वेन स्वीकृत्य

राजा—सुन्दरि न मे मालविकया कैश्चिदर्थः । मया त्वं खिरदसीति यथाकथंचिदात्मा विनोदितः ।

हरा०—विश्वसनीयोऽसि । मया न विशातमीदृशं विनोदयस्तु आर्यपुत्रे-
णोपलब्धमिति । अन्यथा मन्दभागिन्यैवं न क्रियते । (क)

विदू०—मा तावदत्रभवती अत्रभवतो दाक्षिण्यस्योपरोधो भणतु । समापत्ति-
हस्तेन देव्याः परिजनेन संकथापि यदि अपराधः स्याम्यते अत्र त्वमेव प्रमाणम् । (ख)

हरा०—ननु संकथा नाम भवतु । किमिथात्मानमायासायिष्यामि ।
(इति स्या प्रस्थिता ।) (ग)

राजा०—(अनुसरन् ।) प्रसीदतु भवती ।

हरा०—(रक्षनासंदिग्धचरणा प्रजयेव ।)

राजा—सुन्दरि न शोभते प्रणयिनि जने निरपेक्षता ।

हरा०—शठ अविश्वसनीयहृदयोऽसि । (घ)

राजा—

शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये ।

चरणपतितया न चण्डि तां विशृजसि मेखलयापि याचिता ॥२०॥

हरा०—इयमपि हताशा त्यामेवानुसरति । (इति रक्षनामादाय राजानं
सादयितुमिच्छति) (ङ)

(क) विस्मयणीजोति । मए न विष्णाव ईरितं विनोदयत्यु अज्जउत्तेण
ज्वलद्वति । अण्णहा मन्दभाइणीए एव्वं न करीअदि । (ख) मा दाव अत्ताहोदा
अत्ताहोदो दमिअण्णस्स उअरोहं भणतु । समावत्तिदिठ्ठेण देवीए परिअणेण संवहावि
जइ अवराहो ठावीअदि एत्थ तुमं एव्व पमाणं । (ग) न संकहा णाम होतु । किति
अत्ताणं आजासइस्सं । (घ) सठ अविस्मयणीअहिअजोति । (ङ) इअं पि हदासा
तुमं एव्व अनुसरदि ।

अष्टाङ्कतया अन्यतो भयमशङ्कमानया ।) एतदित्यनेन राज्ञः कपटाचरणं परामुष्यते ।
किमपि प्रतियोजय उपपन्नमनुपपन्नं वा उत्तरं कुर्वित्यर्थः । कर्मगृहीतेन कर्मणि
चौर्यकर्मणि गृहीतेसापि कुम्भीलकेन चोरेण सन्धिच्छेदने पिहितभूमिः सन्धिस्तस्याः
छेदने भेदने मुरङ्गाकरणे इत्यर्थः । शिक्षितः अभ्यसितास्मीति त्यक्तव्यम् । विश्वसनी-
योसीत्यत्र विपरीतलक्षणानुसंधेया । ईदृशं विनोदयस्तु मालविकारूपं । एवं न क्रियते
सुखयोर्विनोदे उपरोधो न क्रियते । मा तावदिति । अत्रभवता मालविकया सह संकथा
कुर्वता आत्मनः दाक्षिण्यमेव दक्षितम् । तत्र मया उपरोधः कृत इति मा ब्रूहि ।

KING :—Beautiful one, I have no interest whatsoever in Mālavikā. I somehow diverted myself as you delayed.

IRAVATI :—You are fit to be trusted! By me it was not known that the Lord had obtained such an object of diversion. Otherwise unfortunate as I am would not have done this.

VIDUSAKA :—Let not Your Ladyship speak about the courtesy of His Majesty as a repudiation. If even the conversation with the attendant of the Queen when seen accidentally be considered a fault—you alone are the authority in this matter.

IRAVATI :—Indeed let it be conversation. Why should I bother myself about it? (*Starts to go in anger.*)

KING :—(*Following*) May Her Ladyship be pleased.

(*Irāvati does move with her feet entangled by the girdle.*)

KING :—Beautiful one, indifference towards a loving person is not becoming.

IRAVATI :—Rogue, you have an unreliable heart.

KING :—

Oh beloved, let there be your disregard towards me who am familiar to you (indicated) by (the word) 'Rogue' but, oh angry one, you do not give (it disregard) up even though begged by the girdle fallen at your feet! (20)

IRAVATI :—Even this wretched one imitates you alone! (*Taking the girdle desires to strike the King.*)

यन्मालविकां प्रति उक्तं तदुपचारमात्रमेव । अतस्त्वदागमनं नोपरोध इति भावः । समापत्तिदृष्टेन यदुच्छादृष्टेन । स्वाप्यते प्रतिपाद्यते । गृण्यते इत्यर्थः । रक्षनया मेखलया स्वस्थानात् च्युतया संदिती बद्धो । उपरुद्धो इति यावत् । चरणी यस्याः सा । शठः गूढविप्रियकारी ।

शठ इत्यादि—हे प्रिये । परिचयवति परिचयः (संस्तवः) यस्य स परिचयवान् । तस्मिन्मयि शठ इति गूढविप्रियकारीति अवधीरणा तिरस्कारः (तावत्साकल्येन) अस्तु । यतः ' अतिपरिचयादयज्ञा ' इति वदन्ति तस्मादियमवधीरणा युक्तैवेत्यर्थः । हे चण्डि अत्यन्तकोपने । चरणपतितया मेखलया रक्षनया याचिताणि प्रापितापि ताम्रवधीरणा न विसृजसि न त्यजसि । किमिदं युक्तमिति शेषः ॥२०॥ बाष्पासारैल्यादि (बाष्पाणामासारी यस्याः सा बाष्पासारा अश्रुवर्षा चण्डी अत्यन्तकोपना इयं इरावती

राजा—एषा ।

बाष्पासारा हेमकाञ्चीगुणेन श्रोणीविम्बादव्यपेक्षाच्युतेन ।

चण्डी चण्डं हन्तुमभ्युद्यता मां विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥२१॥

हरावती—किं मामेवं भूयोऽप्यपराधां करोषि। (इति सरशनं हस्तमवलम्बते) क

राजा—

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि ।

वर्धयसि विलसितं त्वं दासजनायात्र कुप्यसि च ॥ २२ ॥

नूनामिदमनुशातम् । (इति पादयोः पतति ।)

हरावती—न खल्विमौ मालविकायाश्चरणौ यौ ते स्पर्शदोहदं पूरयिष्यतः ।

(इति निष्क्रान्ता सचेदौ ।)

(ख)

विदूषकः—उत्तिष्ठ । कृतप्रसादोऽसि ।

(ग)

राजा—(उत्थाय । हरावतीमपश्यन् ।) कथं गतेषु प्रिया ।

विदूषकः—वयस्य दिक्षया अनेनाविनयेनाप्रसन्ना गतेषा । तद्वयं शीघ्रम-

यत्कामाः । यावदङ्गारको राशिभिवानुषकं प्रतिगमनं न करोति ।

(घ)

राजा—अहो मदनस्य वैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।

एवं हि प्रणययती सा शक्यमुपेक्षितुं कुपिता ॥ २३ ॥

(इति निष्क्रान्तः सह वयस्येन ।)

इति तृतीयोऽङ्कः ।

(क) किं मं एवं भूयो वि अवरद्धं करोसि । (ख) ण वक्षु इमे मालविकाए चलना जा दे फरिसदोहलं पूरइस्सन्ति । (ग) उठेहि । किदप्पसावेसि । (घ) अजस्स दिट्ठिआ इमस्स अविणअस्स अप्पसप्पणा गदा एसा । ता अजं सिधं अवक्क-
मासु । जाव अङ्गारको रासि विज अणुवक्कं पडिगमणं ण करेदि ।

श्रोणीविम्बात् नितम्बगण्डलात् अव्यपेक्षया । कोपप्रस्थानसरम्भादित्यर्थः । च्युतेन गलितेन हेमकाञ्चीगुणेन सुवर्णमेखलया । चण्डम् । कृतापराधत्वादित्यर्थः यद्वा चण्डमूर्धं यथा तथा । मां बाष्पासारा सबाष्पवर्षा मेघराजी मेघपङ्क्तिः विद्युद्दाम्ना सौदामिनी-
गुणेन विन्ध्यमिव हन्तुं प्रहर्तुमभ्युद्यता । उपमालंकारः ॥२१॥ अपराधां कृतापरा-
धाम् । ताडनं कुर्वामिति संभावयति भावः । अपराधिनीत्यादे । (हे कुटिलकेशि
अरालकेशि अपराधिनि कृतापराधे मयि उद्यतं दण्डं रक्षणया ताडनरूपं किं किमर्थं
संहरसि निदरतसि । एवं दण्डसंहरणेन विलसितं विलासं वर्धयसि अत्र अस्मै दास-
त्वात् कुप्यसि च । ॥२२॥ नूनमिती । इदमेतद्रक्षणासंहरणमनुज्ञातमनुमतम् ।
मत्प्रार्थनया इति शेषः । (नूनमसंशयमिदं पादयोः पतनं त्वया अनुज्ञातम् । स्पर्शरूपं

KING:—This,

the angry one, with showers of tears, has become ready to strike me fiercely with the string of the golden girdle slipped down through carelessness from her round hips, like the row of clouds possessed of water the Vindhya mountain with the streak of lightning. (21)

IRAVATI:—Why do you accuse me thus again.

(*Hangs down the hand having the girdle in it*)

KING:—

Oh curly haired one, why do you withdraw the last (girdle) lifted against me who am guilty ! You increase the grace, and also are angry with this slave here. (22)

Certainly this is permitted. (*Thus falls at the feet.*)

IRAVATI:—Indeed these are not the feet of Mālavikā which would fulfil your longing for touch. (*Exit with the maid.*)

VIDUSAKA:—Rise up. You have been favoured.

KING:—(*Rising up and not seeing Iravati.*) What, is the beloved really gone ?

VIDUSAKA:—Friend, it is good that the displeased one has gone by this immodest behaviour. So we shall make off quickly, before she returns like Mars retrogressing to the zodiacal sign.

KING:—Oh the perverseness of love !

I, whose mind is attracted by the beloved consider her slighting of prostration as a service; thus the angry one though full of love may possibly be neglected. (23)

(*Exit with the friend.*)

HERE ENDS THE THIRD ACT

दोहदम् । हर्षदोहवेति पाठे हर्षहेतुं दोहदम् । अनया परधोस्तया अस्या अधीरत्वं सूचितम् । अप्रसन्ना कलुषिताशया । कुपितेति यावत् । अङ्गारकः मङ्गलप्रहः । अनुवन्ने कुटिलगत्या मङ्गलप्रह इव प्रत्यावृत्य किमप्यनिष्टं यावत् न कुर्यातावपकाम इति भावः । मन्थ इत्यादि । प्रियाहृतमना मालविकाहृतमनाः प्रणिपातलघनं प्रणामातिक्रमं तस्या इरावत्याः सेवामनुकूलाचरणं मन्थे । सेवायाः फलमाह प्रणयवती प्रेमवती सा इरावती कुपिता क्रुद्धा (अपि) एवमनेन क्रमेण प्रणिपातलघनरूपेणोपेक्षितुमीदृशीन्येन वर्तितुं शक्यं हि शक्या खलु । ॥ २३ ॥

इति श्रीकादम्बेभूपविरचिते कुमारगिरिराजीये

मालविकाग्निमित्रव्याख्याने तृतीयोऽङ्कः ॥

चतुर्थोऽङ्कः ।

(ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च ।)

राजा—(आत्मगतम् ।)

तामाश्रित्य श्रुतिपथगतामास्थया बद्धमूलः

संप्राप्तायां नयनविषयं रुदरागप्रवालः

हस्तस्पर्शं मुकुलित इव व्यक्तरौमोद्गमत्वा—

त्कुर्यात्कान्तं मनसिजतर्कमी रसज्ञं फलस्य ॥ १ ॥

(प्रकाशम् ।) सखे गौतम ।

प्रतीहारी—जयतु भर्ता । असंनिहितो गौतमः ।

(क)

राजा—(आत्मगतम् ।) आम् । मालविकावृत्तान्तज्ञानाय मया प्रेषितः ।

(प्रविश्य)

विदूषकः — वर्षतः भवान् ।

(ख)

राजा—जयसेने जानीहि तावत्क देवी धारिणी कथं वा सद्यश्चरणत्वा-
हिनोद्यत इति ।

प्रतीहारी—यदेव आहापयति । (इति निष्क्रान्ता ।)

(ग)

राजा—सखे को वृत्तान्तस्तत्रभवत्यास्ते सख्याः ।

विदूषकः — यो गिडालगद्दीतायाः परभृतिकायाः ।

(घ)

राजा—(सविधादम् ।) कथमिव ।

विदूषकः — सा खलु तपस्विनी तवा पिङ्गलाक्ष्या सारभण्डभूषणे मृत्युमुख
इव निक्षिता ।

(ङ)

(क) जेदु भट्ठा । असंनिहितो । (ख) बद्धधनु भवं । (ग) ज देवी
जाणवेदि । (घ) जो गिडालगद्दीताए परभुदिआए । (ङ) सा खु तवस्सिणी ताए
पिङ्गलच्छिए सारभण्डभूषणए मिच्चुमुहे विअ निविज्जिता ।कश्चिरिदानीमङ्कान्तरमारभते—ततः प्रवीणशतीत्यादिना ॥ तामिति । (श्रुतेः
स्वभाः श्रुतिपथः । तमागतां कर्ममार्गोपस्थितां वाक्श्रवणविषयीभूतामित्यर्थः ।
सां मालविकाम् । आश्रित्यावलम्ब्य आशया । तत्प्राप्त्यभिलाषेण बद्धं मूलं येन स
बद्धमूली गृहीतमूलः । ततो नयनविषयं नेत्रयोधरं संप्राप्तायां दृष्टायामित्यर्थः । तस्यां
रुदरागप्रवालः रुद्रा रागरूपाः प्रवालाः किसलया यस्य स तथाभूतः । ततः पश्चात्
हस्तस्पर्शं सति । व्यक्तरौमोद्गमत्वात् रौम्यां पुलकानामुद्गमः आविर्भावः रौमोद्गमः ।
व्यक्तः । रौमोद्गमः तस्य भावः व्यक्तरौमोद्गमत्वं तस्मात् । मुकुलित इव संजातमुकुल

ACT IV

(*Then enter the love-sick King and a female Doorkeeper.*)

KING:—(*To himself*)

May the tree of love which took firm root through my interest in her by nearly coming within the range of (my) ears, which put forth the shoots of attachment when came within the range of eyes, which was as it were full of buds owing to the horripilation manifested at the touch of the hand make me who am pining taste the flavour of the fruit. (1)

(*aloud*) Friend Gautama !

FEMALE DOOR-KEEPER:—Victory, Victory to the Lord ! Gautama is not nearby.

KING:—(*To himself*) Yes, he is sent by me to find out the news about Mālavikā.

(*Entering*)

VIDUSAKA:—May you prosper.

KING:—Jayasena, just ascertain as to where the Queen Dhāriṇī (is) and how is she diverted as she has pain in the foot.

FEMALE D. KEEPER:—As His Majesty commands.

(*Exit*)

KING:—Gautama, what news of Her Ladyship, your friend ?

VIDUSAKA:—The same as that of cuckoo caught by a cat.

KING:—(*With dejection*) How possibly ?

VIDUSAKA:—Indeed that innocent lady has been thrown into the subterranean store-house of valuables, as if into the mouth of death, by that tawny-eyed one.

मनसिजलरः मदनरूपवृक्षः । कलान्तं विरहव्यषापर्याकुलं मां फलस्य मालविकाप्राप्ति-
रूपस्य रसज्ञं आस्वादज्ञं कुर्यात् । ॥१॥ (असंनिहितः न समीपवर्ती । आत्मिति
स्मरणे । सहजचरणत्वात् रुजया सहितौ सहजौ चरणौ यस्याः सा सहजचरणा तस्या
भावः सहजचरणत्वं तस्मात् पीडायुक्तपादत्वात् । विनोद्यते विस्मृतदुःखा क्रियते
इत्यर्थः । बिडालगृहीताया मार्जारातिक्रान्तायाः । परभृतिगायाः कोकिलायाः । परैः काकैः
भृता परभृता सा एव परभृतिका । (तपस्विनी अनुकम्प्या । पिङ्गलाख्या कोशात्पि-
ङ्गलत्वम् । यज्ञा पिङ्गलाख्या इति निन्दावचनम् । सारभाण्डानां उत्कृष्टद्रव्याणां
भूयतगृहे । मत्संपर्कं मत्संबन्धम् । चण्डीकृता अत्यन्तं कोपिता । हाः पूर्वद्युः । रुजया
पीडया आक्रान्तचरणौ यस्याः सा ताम् । बल्लभजनः प्रेमपानं भवतीत्यर्थः । मन्दः

राजा—ननु मत्संपर्कमुपलभ्य ।

विदूषकः—अथ किम् ।

(क)

राजा—क एवं विमुखोऽस्माकं येन चण्डीकृता देवी ।

विदूषकः—शृणोतु भवान् । परित्राजिकया मे कथितम् । ह्यः किल तत्रभवतीरावती रुजाकान्तचरणां देवीं सुखं प्रष्टुमागता ।

(ख)

राजा—ततस्ततः ।

विदूषकः—ततः सा देव्या पृष्टा । किं न्यबल्लोकितो बल्लभजन इति । तयोक्तम् । मन्दो च उपचारो यत्परिजने संक्रान्तं बल्लभत्वं न ज्ञायते ।

(ग)

राजा—निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्क्यति ।

विदूषकः—ततस्तयानुबध्यमानया भवतोऽवित्तयमन्तरेण परिगृहीतार्या कृता देवी ।

(घ)

राजा—अहो दीर्घरोषता तत्रभवत्याः । अतः परं कथय ।

विदूषकः—किमतः परम् । मालविका बकुलावलिना च निगडपद्या-
द्वयस्यैवापदं पातालवासं नागकन्यके हवानुभवते ।

(ङ)

राजा—कहं कथम् ।

मधुरस्वरा परभृता भ्रमरी च विमुञ्जन्तस्तङ्गिन्यौ ।

कोटरमकालवृष्ट्या प्रबलपुरोधातया गमिते ॥ २ ॥

अप्यत्र कस्यचिदुपक्रमस्य गतीः स्यात् ।

(क) अहं ईं । (ख) सुणातु भवं । परित्राजिजाए मे कहिदं । हिजो किल तत्तहोदी इरावदी रुजाकान्तचरणं देवि सुहं पुच्छिदुं आबदा । (ग) तदो सा देवीए पुच्छिदा किं नु ओलोइदो बल्लहजणो ति । ताए जत्तं । मन्दो वो उवचारो जं परिजणे संकतं बल्लहत्तणं ण आणीअदि । (घ) तदो ताए अनुबन्धिज्जमाणाए भवदो अणिहं अन्तरेण परिगृहीदत्थर किदा देवी । (ङ) किं अदो वरं । मालविजा बकुलावलिआ अ पिअलपदीओ अदिदुमुज्जपादं पातालवासं नागकण्ठमाओ विअ जणुहोन्ति ।

असम्भ्रजसः उपचारः उपचारपदम् । यद्यस्मात्कारणात् । परिजने मालविकायामिति शब्दः । (१) निर्भेदादृतेऽपि स्फुटीकरणं विनापि । (२) उपन्यासः आगारम्भः । मालविकायां शङ्क्यति । मालविकाविषयां शङ्कामुत्पादयतीत्यर्थः । अनुबध्यमानया

१ (a) मन्दो वा उपचारो वा यत्ते परिजनस्य बल्लभत्वं जानत्यपि पृच्छसीति (b) ततस्तु योक्तम् कुतो वा ते उपचारा यत्तत्र परिजनस्य बल्लभत्वं जानत्यपि पृच्छसीति ।

KING:—Presumably having known my contact with her.

VIDUSAKA:—Just so

KING:—Who was so averse to me that by him the Queen was made angry ?

VIDUSAKA:—May Your Honour listen. Pariyrajika told me. Yesterday indeed Her Ladyship Iravati came to the Queen, whose foot was sorely paining, to ask about her health.

KING:—What then ?

VIDUSAKA:—Then she was asked by the Queen. "Was the beloved one seen ?" She replied, this your formality is ideal since you do not know that the 'beloved one' has been transferred to a servant."

KING:—Oh, this reference would make any one suspect Malavika even without direct mention.

VIDUSAKA:—Then the Queen was made to know your impolite behaviour by her who was being continuously pressed:

KING:—Oh, the long-continued anger of Her Ladyship. Tell me what happened next ?

VIDUSAKA:—What next ? Malavika and Bakulavalika with their feet fettered are experiencing the residence in the nether regions, where the sun's rays are not seen, like two Naga-damsels.

KING:—Alas ! Alas !

The sweetvoiced cuckoo and the female bee attached to the blossomed mango-tree are made to go to the nest by an untimely shower accompanied by a strong frontwind. (2)
Can there be any scope for some remedy in this matter ?

साप्रहं पृच्छयमानयां । अविनयमन्तरेण मालविकोपसर्वणरूपाहाक्षिण्यवर्तनमधिकृत्य ।
परिगृहीतार्यां ज्ञातवृत्तान्ता ।) धारिणी राजोऽविनयमिरावत्याः सकाशाज्ज्ञातव-
सीत्यर्थः ॥ (निगडः शृङ्खला पदयोः ययोः ते निगडपद्यौ । अदृष्टाः सूर्यपादाः
रविकिरणा याम्यां ते अदृष्टसूर्यपादे । पातालं पातालसदृशभूगृहे च वासः तम् ।)
मधुरस्वरेत्यादि ॥ (मधुरः स्वरो यस्याः सा मधुरस्वरा कोकिला स्त्री । विबुधः
विकसितः यः भूतः आम्नस्तस्य सङ्गिन्यो सङ्गते । प्रबलः पुरोवातः अग्रवायुर्वस्याः
सा तथा अकालवृष्ट्या कोटरं वृक्षरन्ध्रं गमिते प्रापिते ॥ २ ॥ उपक्रमस्य उपाया-
रम्भस्य । गतिः प्रसरः । व्यापृता अधिकृता । कर्णे ते कथयामि एवमिव । (प्रकृष्ट

विकृषकः—कथं भविष्यति । यत्सारभाण्डग्रहे व्यापृता माधविका देव्या
संदिग्धा । ममाङ्गुलीयकमुद्रामहात्मा न मोक्तव्या त्वया इत्याद्या मालविका
बकुलावलिना चेति । (क)

राजा—(निःश्वस्य । सपरामर्शम्) सखे किमत्र कर्तव्यम् ।

विकृषकः—(विचिन्त्य) अस्त्यत्रोपायः । (ख)

राजा—क इव ।

विकृषकः—(सटाष्टिशेषम् ।) कोऽप्यदृष्टः भृणोति । कर्णे ते कपयामि ।
(इत्युपकिष्य कर्णे) एवमिव । (ग)

राजा—(सहर्षम् ।) मुहु चिन्तितम् । प्रयुज्यतां सिद्धये ।

(प्रविश्य ।)

प्रतीहारी—देव प्रवातशयने देवी निष्पन्ना रक्तचन्दनधारिणा परिजन-
हस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति । (घ)

राजा—तेन ह्यस्मत्प्रवेशयोग्योऽयमवसरः ।

विकृषकः—तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि ।

राजा—जयसेनायास्तावत्संवेद्य गच्छ । (ङ)

विकृषकः—तथा । (कर्णे) भवति एवमिव । (इत्यावेद्य निष्क्रान्तः ।) (च)

राजा—जयसेने प्रवातशयनमार्गमादेशय ।

प्रतीहारी—इत इतो देवः । (छ)

(ततः प्रविशति शयनस्था देवी परित्राजिका विभक्तश्च परिवारः ।)

(क) कहं भविस्सदि । जं सारभाण्डघरणं वाउवा माहविआ देवीए संदिग्धा ।
मह अङ्गलाअजमुहं अदेक्खिण न मोत्तव्वा तुए ह्दासा मालविआ बकुलावलिआ
अत्ति । (ख) अत्थि एअ उवाओ । (ग) को वि अविठ्ठो सुणोदि । कण्णे दे
कहेमि एअं विज । (घ) देव पवावसअणे देवी णिस्सण्णा रत्तचन्दनधारिणा परिज-
णहत्थगदेण । चरणेण भअवदीए कहाहि विणोदिज्जमाणां चिट्ठदि । (ङ) ता
गच्छतु भवं अहं वि देवीं पेक्खिहं अरित्तपाणी भविस्सं । (च) तह । होवि एअं
विज । (छ) इदो इदो देवो ।

वातः यस्मिन् तत्स्थानं प्रवातं तस्मिन् शयनं तत्र । रक्तेति । शोकापनोदार्थं निषिक्तं
रक्तचन्दनं तदधारिणा । परिजनहस्तं गतेन चरणेन उपलक्षिता । संवेद्य अस्मद्ब्रह्मस्य)
निवेद्य । (उपचारयन्त्रणया आचारपालनक्लेशेन ।) अनुचितेति । (हे कलभापिणि
कलं मधुरं भापितुं शीलं यस्यास्तथाभूते । अनुचितः नूपुरस्य मञ्जीरस्य विरहः यस्य
तथाभूतं नूपुरविश्लेषानर्हमित्यर्थः । तपनीयस्य सुवर्णस्य पीठकमालम्बते तथाभूतं

VIDUSAKA :— How can there be ? For Mādhavikā in charge of the treasure-house has been ordered by the Queen. "This wretched Mālavikā and Bakulāvalikā should not be released by you without seeing my sealed-ring."

KING :— (*Sighing and parting him*) Friend, what should be done in this matter ?

VIDUSAKA :— (*Thinking*) There is a remedy in this matter.

KING :—What is it like ?

VIDUSAKA :— (*With a glance*) Somebody unseen may hear. I shall tell in your ear (*drawing near and whispering in the ear*). It is like this.

KING :—(*With joy*) Well. Employ it for success.

(*Entering*)

FEMALE D. KEEPER :—Your Majesty, the Queen seated on a bed in an airy place with her foot besmeared with sandal paste and held in the hands by an attendant is being diverted with stories by the Revered Lady.

KING :—This is the time proper for us to enter.

VIDUSAKA :—Then may Your Honour go. I too will have something in my hands to see the Queen.

KING :—Go, after having informed Jayasena.

VIDUSAKA :—Alright. (*In the ear*) Lady, it is like this. (*Whispers it and exit*).

KING :—Jayasena, just show me the way to the bed in the windy place.

FEMALE D. KEEPER :— This way, this way Your Majesty.

(*Then enters the Queen lying on a bed, Parvāṅkikā, and the attendants according to rank.*)

सुवर्णपादपीठनिहितमित्यर्थः । रुजा वेदनया परीतं व्यक्तम् । चरणं मां च पीडयितुं नार्हति । तबोत्थानेन तव चरणस्य पीडा स्यात् । तदवलोक्यतः ममापि । अतो मा उचिच्छेति भावः । ॥३॥ तत् इति । यशोपवीतेन बद्धोऽङ्गुष्ठो यस्य स तथोक्तः । (आचार्यार्थं रिक्तपाणिना देवी न द्रष्टव्या इति य आचारस्तदर्थं तत्परिपाकनार्थं पुष्पाणि तेषां कारणात् ।) (स्तवकारणात्स्तवग्रहणार्थम् । पूर्वकर्म प्रथमप्रतिक्रिया) छेदो वंशस्यत्यादि । वंशस्य वंशस्थानस्य छेदः । अतो वशात् । रक्तस्य मोक्षार्थं लावणम् ।

देवी—भगवति रमणीयं कदाञ्चस्तु । ततस्ततः । (क)

परिव्राजिका—(सद्यश्छिपेत् ।) देवि अतः परं पुनः कथयिष्यामि ।

अत्रभवान्विदिशेधरः संप्राप्तः ।

देवी—अहो आर्यपुत्रः । (इत्युत्थातुमिच्छति ।) (ख)

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरहं नार्हसि तपनीयपीठकालम्बि ।

चरणं रुजा परीतं कलभाविणि मां च पीडयितुम् ॥ ३ ॥

धारिणी—जयत्वार्यपुत्रः । (ग)

परिव्राजिका—विजयतां देवः ।

राजा—(परिव्राजिकां प्रणम्योपविश्य ।) देवि अपि सह्या ते वेदना ।

धारिणी—अस्ति मे विशेषः । (घ)

(ततः प्रविशति यशोपवीतबद्धाङ्गुष्ठः सञ्चान्तो विदूषकः ।)

विदूषकः—परिभ्रायतां परिभ्रायतां भवान् । सप्रेण ददोऽस्मि । (ङ)

(सर्वे विपण्णाः ।)

राजा—कहं कथम् । क भवान्वारिभ्रान्तः ।

विदूषकः—देवी प्रक्ष्यामीत्याचारपुष्पग्रहणात्प्रमदधनं गतोऽस्मि । (च)

देवी—हा धिक् हा धिक् । अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि ।

(छ)

विदूषकः—तस्मिन्नद्योऽस्तवककारणात्प्रसारिते दक्षिणहस्ते कोटरनिर्गतेन कालेन ददोऽस्मि । नन्वेते द्वे दंशपदे । (इति दशयति) (ज)

परिव्राजिका—तेन हि दंशच्छेदः पूर्वकमेति श्रूयते । स तावदस्य क्रियताम् ।

(क) भगवति रमणीयं कदाञ्चत् । ततो ततो (ख) अहो अज्जउत्तो । (ग) जेदु अज्जउत्तो । (घ) अत्थि मे विसेसो । (ङ) परिस्ताअदु परिस्ताअदु भवं । सप्पेण ददोहि । (च) देवि देस्मिस्सं सि आआरपुष्पग्रहणकारणादो गमदवणं गदोहि । (छ) हदि हदि । अहं एज्जु ब्रह्मणस्स जीविदसंशयनिमित्तं जांदहि । (ज) तहि अस्सोअत्थं वअकारणादो पसारिदे दक्षिणहत्थे कोटरणिग्गदेण सप्पस्सवेण कालेन ददोहि । णं एदाहं दुवे दंसणपदाहं ।

दष्टमात्राणी दष्टा एव दष्टमात्राः तेषाम् । दंशक्षण एव इत्यर्थः । आयुष्याः आयुषे हिताः आयुर्दा इत्यर्थः । प्रतिपत्त्युत्पायाः । तदुक्तं वैद्यचन्द्रोदये—आदौ तु सावयेव्रक्तं छित्त्वा शस्त्रेण दंशतः । बह्वियङ्गीकृते रक्ते विषं तस्माद्भिन्नस्यति ॥ ऊर्ध्वश्रोतानुगे श्वेद्रे न मन्त्रा नोपधिकृताः । इति । कर्म उपायकरणकौशलम् । सिमसिमायन्ति सिमसिमेति कम्पतादिविकारस्यानुकरणवाचि । ध्रुवसिर्द्धिरिति तस्य वैद्यस्य नाम । सिमसिमायन्ति

QUEEN :—Revered Lady, very charming is the subject-matter of the story. What next?

PARIVRAJIKA :—(*With a glance*) Queen, further on from this I will tell you sometime again. The revered Lord of Vidisā has arrived.

QUEEN :—Oh the Lord ! (*Wishes to rise up*)

KING :—Enough enough of this distressing formality.

Oh sweet-voiced one, you do not deserve to trouble the foot paining all over, unused to the separation from anklets and resting on the golden pedestal and me also (at the same time). (3)

QUEEN :—Victory to my Lord !

PARIVRAJIKA :—May His Majesty be victorious.

KING :—(*Sitting down after having bowed down to Parivrajikā.*) Queen, is your pain bearable ?

QUEEN :—I feel better.

(*Then enters Vidusaka in a state of confusion, with his thumb tied up by a sacred thread.*)

VIDUSAKA :—help, help Your Honour ! I am bitten by a snake.

KING :—Alas, alas ! Where were you wandering ?

VIDUSAKA— I had been to the Pramadavana for gathering flowers for the customary present as I wished to see the Queen.

QUEEN :— Oh fie ! fie ! Indeed I should have become the cause of putting the life of a Brāhmana in danger !

VIDUSAKA :— There I was bitten by the god of Death (in the form of a snake) coming out of the hollow, when my hand was stretched forth for the sake of bunch of Ashoka blossom. Here indeed are the two marks of teeth. (*shows them.*)

मेऽङ्गानि अनेन संतापः सूच्यते । विषवेगं विषप्राप्तिं रूपयति प्रकाशयति । विषवेगास्तु वसन्तराजीये कथिताः—' वैवर्ण्यं वेपथुर्दाहिः फेनः स्कन्धस्य भञ्जनम् । दुस्तं जाड्यं मृतिश्चेति विषवेगाः स्फुरष्टधा ' इति । (हा कष्टम् । अशुभमङ्गलं मरणरूपं विषवेगा-
धिक्यात् । बाल्यादालस्यप्रभृति । अपुत्राया मयि मृते इति भावः । योगक्षेमं योगः
अप्राप्तस्य प्राप्तिः तेन सहितं क्षेमं लब्धस्य परिपालनम् । जीवन्मया प्राचिन्तामित्यर्थः ।

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।

एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ ४ ॥

राजा—संप्रति विषवैद्यानां कर्म । जयसेने क्षिप्रमानीयतां ध्रुवसिद्धिः ।

प्रतीहारी—यदेव आज्ञापयति (इति निष्क्रान्ता ।) (क)

विदूषकः—अहो पापेन मृत्युना गृहीतोऽसि । (ख)

राजा—मा कातरो भूः । अविषोऽपि कदाचिद् दंशो भवेत् ।

विदूषकः—कथं न भेष्यामि । सिमसिमायन्ति मेऽङ्गानि । (ग)

(इति विषवेगं रूपयति ।)

वैद्य—हा दंशितमशुभं विकारेण । अवलम्बध्वं त्राम्हणम् । (घ)

(परिजनः ससंभ्रममवलम्बते)

विदू०—(राजानं विलोक्य ।) भोः भवतो बाल्यादिप्रयवस्योऽसि ।

सद्विचार्यापुत्राया मे जनन्या योगक्षेमं वह । (ङ)

राजा—मा भैषीः । स्थिरो भव । अचिरात्त्वा वैद्याभिक्रित्सते ।

(प्रविश्य ।)

जय०—देव आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति । इहेवाननीयतां गौतमं इति । (छ)

राजा—तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः सकाशं प्रापय ।

जय०—तथा । (छ)

विदू०—(देवीं विलोक्य ।) भवति जीवेयं वा न वा । यन्मयात्रभवन्त

सेवमानेन तेऽपराधं तन्मर्षय । (ज)

(क) जं देवो आणवेदि । (ख) अहो पापेण मिच्छुणा गृहीतोऽसि । (ग) कहं न भाइस्त्वं । सिमसिमायन्ति मे अङ्गानि । (घ) हा वंसिद् असुहं विजारेण-
अवलम्बध्वं त्राम्हणं । (ङ) भोः भवतो बालतणादो पिअवअस्सोहि । तं विआरिअ
अपुताए मे जणणीए जोगक्खेमं वहेहि । (च) देव आणाविदो धुवसिद्धी विष्णावेदि ।
इह एव आणीअदु गोदमोसि । (छ) तह । (ज) भोदि जीवेजं वा न वा जं मए
अत्तभवन्तं सेवमाणेण ते अवरद्धं तं मरितेहि ।

चिकित्सते विषप्रतिक्रियां करिष्यतीत्यर्थः । प्रकृत्या स्वभावतः भीरुः । तपस्वी
दीनः । ध्रुवा निश्चयेन भाविनी सिद्धिर्यस्य तस्य । सिद्धिं न मन्यते विषप्रतीकारं
कुर्यादित्यत्र विस्वासं न गच्छति । सर्पमुद्रितं सर्पप्रतिमायुक्तमित्यर्थः । पञ्चात्रा-
गमुद्राविधाने समाप्ते । कर्मणो नागमुद्राविधानस्य सिद्धौ । कर्मणः मालविकामोचन-

१ दंशितमशुभं विचारेण

PARIVRAJIKA:—Then it is heard that the excision of the bitten part is the first thing to be done. Let that be done. Excision or burning of the bitten part, or letting off of blood from the wound these are the remedies for (saving) their lives as soon as they are bitten. (4)

KING:—At present it is the work of poison-doctors. Jayasena, let Dhruvasiddhi be called immediately.

FEMALE D. KEEPER:—As Your Majesty commands.

(Exit)

VIDUSAKA:—Oh, I am caught hold of by sinful death.

KING:—Do not be nervous. Sometimes the bite happens to be even non-poisonous.

VIDUSAKA:—How shall I not be afraid. My limbs are shivering. (*Gesticulates the quick effect of poison.*)

QUEEN:—Alas, the change is getting inauspicious. Support the Brāhmaṇa. (*The attendants support him with confusion.*)

VIDUSAKA:—(*Looking to the King*) Friend, I am your friend since child-hood. So having considered this, look to the maintenance and protection of my sonless-mother!

KING:—Do not be afraid. Be calm. Very soon the poison doctor will cure you.

(*Having entered.*)

JAYASENA:—Your Majesty, Dhruvasiddhi being ordered requests, 'Let Gautama be brought just here.'

KING:—If so, then take him to the honourable one, supported by the eunuchs.

JAYASENA:—Alright.

VIDUSAKA:—(*Looking at the Queen*) Your Ladyship, I may or may not live. Forgive me if I had offended you while serving His Majesty.

रूपस्येति गूढार्थः । हृदयमाचष्टे अन्तःप्रसन्नतयैत्यर्थः । प्रकृतौ गुणसाम्ये तिष्ठतीति तद्योक्तः । वचनीयात् गिन्दारूपदोषात् । मन्त्रयितव्यं गूढं विचारणीयम् । समाप्तं कृत्यं मालविकागोचन रूपं यस्य । समाप्तकाम्यः इति पाठे काम्यं इष्टं कर्म इति स एवार्थः ।] इष्टाधिगमेत्यादि । [इष्टं वाञ्छितं वस्तु मालविकारूपं तत्पदमधिगमे प्राप्ती निमित्तं साधनभूतम् प्रयोगमुपायं एकान्तसाधु निश्चयेन कार्यस्य साधकं मत्वापि कातरं मे चेत् सिद्धौ इष्टसंपादने संदिग्धं संदेहयुक्तमेव सत् आशङ्कते विभेति । यद्वा—निमित्तमेकान्तसाधुमपि प्रयोगं सिद्धौ संदिग्धमेव मत्वा मे चेत् इत्यादि । नियोगमुचितं कर्म । अशून्यं कुरु अनुतिष्ठेत्यर्थः । तदनुष्ठानार्थं गच्छेति

देवी—दीर्घायुर्भवं । (क)

(निष्क्रान्तौ विदूषकः प्रतीहारी च ।

राजा—प्रकृतिभीरुस्तपस्वी । ध्रुवसिद्धेरपि यथार्थनाम्नः सिद्धिं न मन्यते ।

(प्रविश्य)

जय०—जयतु भर्ता । ध्रुवसिद्धिर्विज्ञापयति । उदकुम्भविधाने सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विष्यतामिति । (ख)

देवी—इदं सर्पमुद्रितमङ्गुलीयकम् । पश्चान्नम इस्ते देहेतत् । (ग)

(इति प्रयच्छति ।)

(प्रतीहारी गृहीत्वा प्रस्थिता ।)

राजा—जयसेने कर्मसिद्धावाधु प्रतिपत्तिमानय ।

प्रती०—यदेव आज्ञापयति । (इति निष्क्रान्ता) (घ)

परि०—यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।

राजा—भूयादेवम् ।

(प्रविश्य)

जय०—जयतु देवः । निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतित्यः संवृत्तः । (ङ)

देवी—दिष्टया वचनीयान्मुक्तास्मि । (च)

प्रती०—एष पुनरमात्यो बाहृतको विज्ञापयति । राजकार्ये बहु मन्त्रयितव्यम् । तद्दर्शनेनानुग्रहमिच्छामीति । (छ)

देवी—गच्छत्वार्यपुत्रः कार्यसिद्धये । (ज)

राजा—आतपाक्रान्तोऽयमुद्देशः । शीतक्रिया चास्या रुजः प्रशस्ता । तदन्यत्र नीयतां शयनीयम् ।

देवी—बालिकाः आर्यपुत्रवचनमनुविष्ठत । (झ)

(क) दीहाऊ होहि । (ख) जेदु भट्टा । ध्रुवसिद्धी विष्णावेदि । उदकुम्भा-
विहाणे सप्पमुद्दिहं किपि कप्पइदब्बं । तं अण्णोसीअदु त्ति । (ग) इदं सप्पमुद्दिहं
अङ्गमलीअब्बं । पच्छा मम हत्थे देहि णं । (घ) जं देवो आणवेदि । (ङ) जेदु देवो ।
निवृत्तविषवेगो गोदमो मुहूर्तेण पकिदित्थो संवृत्तो । (च) दिट्ठिआ वजणीआदो
मुत्तहि । (छ) एसो उणं अमच्चो बाहृतओ विष्णावेदि । राजकज्जं बहु मन्तिदब्बं ।
ता दंसणेण अणुगहं इच्छामि त्ति । (ज) गच्छदु अज्जउत्तो कज्जसिद्धी ।
(झ) बालिआओ अज्जउत्तवज्जं अणुचिट्ठह ।

भावः । क्षुद्रा नीचा । मन्दप्रज्ञा वा । विचारितमाशङ्क्या पुष्टमित्यर्थः । अतिक्रम्य
मुक्तेत्यर्थः । प्रत्युत्पन्ना मतिः मया समयोचितमुत्तरं दत्तमित्यर्थः । दैवचिन्तकैः

QUEEN:— May you live long !

(*Exit Vidūṣaka and the Female Door-keeper.*)

KING:— The innocent one is timid by nature. He does not believe in the success of even Dhruvasiddhi who is true to his name.

(*Having entered*)

JAYASENA:— Victory to the Lord. Dhruvasiddhi requests, " Something having the image of a snake has to be used for the ceremony with the water-jar. So let it be found out."

QUEEN:— Here is the ring with the serpent-seal. Afterwards give it in my hand. (*Thus she gives*) (*Female Door-keeper takes it and starts to go.*)

KING:— Jayasena, when the work is accomplished, bring the news quickly.

JAYASENA:— As Your Majesty commands. (*Exit.*)

PARIVRAJIKA:— As my heart tells, Gautama is free from poison.

KING:— May it be so !

(*Having entered*)

JAYASENA:— Victory to Your Majesty. Gautama, with the effect of poison removed, has been restored to health in a short time.

QUEEN:— It is good that I am freed from blame.

JAYASENA:— Here again the minister Vāhataka requests, " There is a great deal of state-work to be dealt with. So I desire to be favoured by an interview."

QUEEN:— " May my Lord go to accomplish the business."

KING:— This region is overpowered by the Sun. Cooling treatment is commended for this ailment. So, let the bed be carried to another place.

QUEEN:— Girls, execute the order of my Lord.

उपसर्गेण सह सोपसर्गे पापप्रहादियुक्तत्वात् । मोक्षयति इति हेतुना । यद्वा इति प्रकाशयन्त्या ॥ ५ ॥ न हि बुद्धीत्यादि । [सुहृदां मित्राणाम् ।] अर्थदर्शनं अभीष्ट-सिद्धिप्राप्त्यर्थं । बुद्धिगुणेन बुद्धेः प्रकर्षेण एव केवलेन न । किं तु कार्यसिद्धेः पंथाः कार्यसिद्धिपथः । सूक्ष्मः दुर्गाद्योपि स्नेहेनापि उपलभ्यते स्नेहबलादपि दृश्यते इत्यर्थः । तदुक्तं विक्रमोर्वशीये— " अतिस्नेहः सल्लु कार्यदुर्गम् " इति ॥ ६ ॥ समुदगृहं जलयन्त्रं-

परिजनः—तथा ।

(क)

(निष्क्रान्ता देवी परित्राजिका परिजनश्च ।)

राजा—जयसेने गूढेन पथा मां प्रमदधनं प्रापय ।

प्रतीहारी—इत इतो देवः ।

(ख)

राजा—जयसेने समाप्तकृत्यो ननु गौतमः ।

प्रतीहारी—अयं किम् ।

(ग)

राजा—

इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाधुमपि मत्वा ।

संदिग्धमेव सिद्धौ कातरमाशङ्कते चेत् ॥ ५ ॥

(प्रविश्य ।)

विदूषकः—वर्धतां भवान् । सिद्धानि ते मङ्गलकर्माणि ।

(घ)

राजा—जयसेने त्वमपि स्वनियोगमशून्यं कुरु ।

प्रतीहारी—यदेव आज्ञापयति । (इति निष्क्रान्ता ।)

(ङ)

राजा—वयस्य शुद्रा माधविका । न खलु किञ्चिद्विचारितमनया ।

विदूषकः—देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति ।

(च)

राजा—न खलु मुद्रामधिकृत्य त्रीणि । परंत्योर्बद्धयोः किनिमित्तोऽयं मोक्षः ।

किं देव्याः परिजनमतिक्रम्य भवान्संदिग्ध इत्येवमनया प्रष्टव्यम् ।

विदूषकः—ननु पृष्ठोऽस्मि । पुनर्मन्दस्यापि तस्मिन्प्रत्युत्पन्ना मतिः । (छ)

राजा—कथ्यताम् ।

विदूषकः—भणितं मया । देवचिन्तकैर्विज्ञापितो राजा । सोपसर्गं यो नक्षत्रं

(ज)

सर्ववन्दनमोक्षः क्रियतामिति ।

(क) तह । (ख) इवो इवो देवो । (घ) अहं हं । (घ) बद्धदुर्भवं । सिद्धाद्दं मङ्गलकम्माहं । (ङ) जं देवो आज्ञवेदि । (च) देवीए अङ्गुलीयकमुद्रिअं देखिअथ कहं विजारेदि (छ) जं पुच्छिदोहि । पुणो मन्दस्स वि मे तस्सि पच्चु-
वण्ण । मदी । (ज) भणितं मए । देवचिन्तएहि विज्जाविदो राजा सोपसर्गं यो
पस्सत्तं सब्बवण्णमोक्षो करीअदु त्ति ।

गृहं । मुद्रायुक्तं गृहमिति केचित् । संभावयामि गत्वा संमानयामि ।] अहो इत्या-
मन्त्रणे । [कुम्भीलकैश्चोरैः । कान्तैः कामिभिः । त्रियागृहमभिसरद्भिरिति शेषः ।
अत्रिका ज्योत्स्ना । राजा अत्रिकैस्तुक्ते ज्योत्स्नेति अयन्तरं गृहीतं परिहासार्थं

RETINUE:— Alright.

(*Exeunt the Queen, Parivrājikā and the attendants.*)

KING:— Jayasena, lead me to the Pramadavana by the secret path.

FEMALE D. KEEPER:— This way, this way Your Majesty.

KING:— Jayasena, indeed Gautama must have had finished his business.

FEMALE D. KEEPER:— Yes.

KING:—

Even though I know that the plan for the sake of obtaining the desired object is sure to be successful, yet my timid mind doubtful of success, is verily apprehensive. (5)

(*Having entered*)

VIDUSAKA:— May Your Honour prosper ! All Your auspicious affairs have been accomplished.

KING:— Jayasena, you too attend to your duty.

FEMALE D. KEEPER:— As Your Majesty commands.

KING:— Friend, mean-minded is Mādhavikā. Indeed did she not hesitate even in the least ?

VIDUSAKA:— How could she hesitate on seeing the Queen's signet-ring ?

KING:— I do not indeed speak referring to the signet ring " For what reason is this release of the two imprisoned ? Why again have you been deputed setting aside the attendants of the Queen ? " She should have asked questions like these.

VIDUSAKA:— I was indeed asked. But dull as I am, my intellect became sharp at that (time).

KING:— Tell.

VIDUSAKA:— I said to her, " The King was requested by the astrologers ' Your star is malignantly disposed towards you. So let there be release of all prisoners. '

विदुषकेन । ते सखी मालविकेत्यर्थः । गवाक्षं वातायनम् । भट्टारं पूज्यं राजानं भर्तारमिति वा ।] सूर्योदय इत्यादि । [पुण्डरीकं सूर्यविकासि कमलं तस्य सूर्योदये या अवस्था विकासरूपा भवति । अस्तमये च या अवस्था म्लानतरूपा भवति । ते उभे अवस्थे सुवदनाया वदनेन क्षणादूढे ष्टे । हर्षान्मुखविकासः विषादान्म्लानता

राजा—(सहर्षम् ।) तदस्ततः ।

विदूषकः—तच्छ्रुत्वा देव्येरावतीचित्तं रक्षन्त्या राजा किल मोचयतीत्यहं
संदिष्ट इति । ततो युज्यत इति तथा संपादितोऽर्थः । (क)

राजा—(विदूषकं परिष्वज्य ।) सखे प्रियोऽहं तव ।

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।

कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

विदूषकः—स्वरतां भवान् । समुद्रपथे सखीसहितां मालविकां स्थापयित्वा
भवन्तं प्रत्युद्गतोऽस्मि । (ख)

राजा—अहमेनां संभावयामि । गच्छामतः ।

विदूषकः—एतु भवान् । (परिक्रम्य ।) इदं समुद्रपथम् । (ग)

राजा—(साशङ्कम् ।) यस्य एषा कुसुमावचयक्यमहस्ता सख्यास्ते इरावत्याः
परिचारिका चन्द्रिका संभिकृष्टमागच्छति । इतस्तावदावां मिसिगूढौ भवावः ।

विदूषकः—अहो कुम्भीलकैः कामुकैश्च परिहरणीया खल्वचन्द्रिका । (घ)
(उभौ यथोक्तं कुरुतः ।)

राजा—गौतम कथं नु ते सखी मां प्रतिपालयति । एहि । एनां गवाक्षमाभित्य
विलोकयावः ।

विदूषकः—तथा । (ङ)

(उभौ विलोकयन्तौ तिष्ठतः ।)

(ततः प्रविशति मालविका बकुलावलिषा च ।)

बकुलावलिषा—सखि प्रणमं भर्तारम् । (च)

राजा—मन्ये प्रतिकृतिं मे दर्शयति ।

मालविका—(सहर्षम् ।) नमस्ते । (द्वारमवलोक्य । सविषादम् ।) सखि
मां विप्रलम्भयति । (छ)

राजा—सखे इष्यविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

(क) तं सुनिभ देवीए इरावतीचित्तं रक्षन्तीए राजा किल मोएदिति अहं
संदिष्टो ति । ततो युज्यदि ति ताए संपादितो अत्यो । (ख) तुवरदु भवं । समुद्र-
पथए सहीसहिदं मालविअं ठाविअ भवन्तं पच्चुग्यदोहि । (ग) एतु भवं । इदं
समुद्रपथं । (घ) अहो कुम्भीलएहि कामुएहि अ परिहरणीया खु चन्दिआ ।
(ङ) तह । (च) सखि प्रणम भट्टारं । (छ) मनो दे हला मं विप्रलम्भेति ।

जातेर्ययः ॥ ७ ॥ सखीति न वितुणास्मि न तथा मे रूपदर्शनतृष्णा गता यथाय ॥

KING :—(*With delight*) Just proceed.

VIDUSAKA :—Having heard it I am deputed by the Queen, protecting the feelings of Iravati, making it appear that the King indeed is effecting release."

Then saying, " It is proper " she fulfilled our longing.

KING :—(*Embracing Vidusaka*) Friend, I am dear to you.

Not merely by virtue of intellect is seen the accomplishment of the desired objects of friends. The subtle path of success in one's undertaking is found out even by affection.(6)

VIDUSAKA :— May your honour hasten.. Having placed Mālavikā with her friend in the Samudragrha, I have come to greet you.

KING :— I will welcome her. Go ahead.

VIDUSAKA :— Your Honour should come. (*Walking about*) Here is the Samudragrha.

KING :—(*With apprehension*) Friend, here is coming near Chandrikā, with her hands busily engaged in gathering flowers, the attendant of your friend Irāvati. Come this way, we shall hide ourselves behind the wall.

VIDUSAKA :— Oh, Chandrikā must be avoided by thieves and lovers. (*Both act as said.*)

KING :— Gautama, how indeed would your friend be awaiting me ? Come; we shall see her resorting to the window.

VIDUSAKA :— All right.

(*Both stand looking on.*)

(*Then enter Mālavikā and Bakulāvalikā.*)

BAKULA :— Friend, bow to your Lord.

KING :— I think, she is showing my portrait.

MALAVIKA :— (*With delight*) A bow to you ! (*Looking at the door, with dejection.*) Friend, you are deceiving me !

KING :— Friend, I am pleased by the delight and dejection of Her Ladyship.

यतो मया अद्य विभावितः सावधानेन दृष्ट इत्यर्थः । अत्रभवतीति यया चित्रे तव

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।

वदनेन सुवदनायास्ते समवस्थे क्षणादृष्टे ॥ ७ ॥

बकुला—नन्वेव चित्रगतो भर्ता । (क)

उभे—(प्रणिपत्य ।) जयतु भर्ता । (ख)

मालवि०—सखि तदा संमुखस्थिता मूर्धं रूपदर्शनेन न तथा वितृष्णास्मि यथाद्य मया विभावितश्चित्रगतदर्शनो भर्ता । (ग)

विदू०—श्रुतं भवता । अत्रभवती चित्रे यथा दृष्टस्तथा न दृष्टो भवानिति मन्त्रयते । मुषेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्भं बहसि । (घ)

राजा—सखे कुतः हलवानपि निसर्गशालीनः स्त्रीजनः । पश्य ।

कात्स्न्येन निर्वर्णयितुं च रूप-

मिच्छन्ति तत्पूर्वसमागमानाम् ।

न च म्रियेन्वायतलोचनानां

समप्रपातीनि विलोचनानि ॥ ८ ॥

माल०—सखि कैषा ईषत्परितृप्तवदना भर्ता स्निग्धया दृष्ट्या निध्यायते । (ङ)

बकुला०—नन्वियं पार्श्वगतेरावती । (च)

माल०—सखि अदक्षिण इव भर्ता मे प्रतिभाति यः सर्वं देवीजनमुज्जित्वैकस्या मुषे बदलक्यः । (छ)

बकुला०—(आत्मगतम् ।) चित्रगतं भर्तारं परमार्थतो गृहीत्वासूयति । भवतु । कीडिष्यामि तावदेतया । (प्रकाशम् ।) सखि भर्तुर्वल्लभैषा । (ज)

माल०—ततः किमिदानीमात्मानमायासयिष्यामि । (इति सासूयं परावर्तते ।) (झ)

(क) नं एसो चित्रगतो भट्टा । (ख) जेतु भट्टा । (ग) हला तदा संमुखदिग्धा भट्टिणो रूपदर्शनेन न तद् वितृष्णसि जह अज्ज । मए विभावितो चित्रगतदर्शनो भट्टा । (घ) सुवं भवता । अत्तहोदी चित्ते जह दिट्ठो तह ण दिट्ठो भवंति मन्तेदि । मुहा दाणि मञ्जूसा विअ रअणभण्डअं ओव्वजगव्वं बहसि । (ङ) हला का एसा पासपरितृप्तवअणेण भट्टिणं सिणिदाए दिट्ठिए णिज्जाईअदि । (च) नं इअं पासगया इरावदी । (छ) सहि अदक्षिणो विअ भट्टा पडिभादि जो सव्वं देवीजणं उज्जित्ठं एक्काए मुहे बदलक्यो । (ज) चित्तगतं भट्टारं परमत्वदो गेण्हिअ असुअदि । होदु । कीडिस्सं दाव एदाए । हला भट्टिणो वल्लहा एसा । (झ) तदो किं दाणि अत्ताणं आओसेमि ।

रूपं ममाकथकं तथा न प्रत्यक्षतया दृष्टमिति । मञ्जूषा पेटा । मुषेति यथा

१. पार्श्वपरिवृत्तं वदनेन ।

States, similar to those two, that happen with reference to a white lotus at sun-rise and at sun-set, were exhibited just in a moment by the face of the lovely faced one. (7)

BAKULA :— Indeed, here is the Lord drawn in a picture.

BOTH :— (*Having bowed down*) May the Lord be victorious.

MALAVIKA :— Friend, then when I stood before the Lord, I was not satisfied by the sight of his beauty, as today. The Lord drawn in a picture has been looked at by me attentively.

VIDUSAKA :— Did your Honour hear ? Her Ladyship remarks that as you are seen in a picture so were you not seen. In vain do you now possess the pride of youth like a casket containing a treasure of jewels.

KING :— Friend, women though full of curiosity are bashful by nature.

They desire to scrutinise fully the beauty of those whom they meet for the first time, but the eyes of the long-eyed ones do not fall fully on their lovers. (8)

MALAVIKA :— Friend, who is this with her face slightly turned away that is being intently looked at with an affectionate glance by the Lord ?

BAKULA :— Indeed she is Irāvati by his side.

MALAVIKA :— Friend, the Lord appears to me to be uncourteous, since he, having abandoned all the Queens, has fixed his gaze on the face of one.

BAKULA :— (*To herself*) She is jealous taking the Lord drawn in a picture to be the real one. Well, I shall just play fun with her. (*Aloud*) Friend, she is the favourite of the Lord.

MALAVIKA :— Then why should I exert myself now ?

(*Turns away with jealousy*)

भाण्डस्वरत्नानि मञ्जूषाया अनुपकारीणि तेषामोज्ज्वल्यस्य बहिरप्रकटनात्तथा भवतो
सारूप्यं न कस्मैचिदपि गुणयेति । कुतूहलवान् प्रियालोकने उत्सुकोपि । निसर्ग
प्रकृत्या शालीनोऽधुष्टः ।] कात्स्न्येनेति । [आयतलोचनाः प्रियाणां रूपं कात्स्न्येन
साकल्येन निर्वर्णयितुमालोकयितुमिच्छन्ति च । स पूर्वः प्रथमः समागमो यासां तासां
तत्पूर्वसमागमानाम् । आयते दीर्घे लोचने यासां ता आयतलोचनास्तासां विलोचनानि
प्रियेषु बल्लभेषु समप्राणि पतन्तीति तानि तथोक्तानि न भवन्ति । प्रियस्वरूपं
साकल्येन द्रष्टुमनसोपि नवसंगमोत्पलज्जायोगात्तथा कर्तुं न प्रभवन्तीत्यर्थः ॥ ८ ॥

राजा—सखे पश्य ।

भूमङ्गमिन्नतिलकं स्फुरिताधरोष्ठं

सासूयमाननमितः परिवर्तयन्त्या ।

कान्तापराधकूपितेष्वनया विनेतुः

सन्दर्शितेव ललिताभिनयस्य शिक्षा ॥ ९ ॥

विदूषकः—अनुनयसज्ज इदानीं भव ।

(क)

माल०—आर्यगौतमोऽप्यत्रैव सेवत एनम् । (पुनः स्थानान्तराभिमुखी भवितुमिच्छति ।)

(ख)

बकुला०—(मालविकां रुद्ध्वा ।) न खलु कुपितेदानीं त्वम् ।

(ग)

माल०—यदि चिरं कुपितामेव मां मन्यस एष प्रत्यानीयते कोपः ।

(घ)

राजा—(उपेत्य ।)

कुप्यसि कुचलयनयने चित्रार्पितचेष्टया किमेतन्मे ।

ननु तव साक्षाद्यमहमनम्यसाधारणो दासः ॥ १० ॥

बकुला०—जयतु भर्ता ।

(ङ)

माल०—(आत्मगतम् ।) कथं चित्रगतो भर्ता मयासूयितः । (इति सग्रीवदनाऽञ्जलिं करोति ।)

(च)

(राजा मदनकातर्यं रूपयति ।)

विदूषकः—किं भवानुदासीन इव ।

(छ)

राजा—अविश्वसनीयत्वात्संख्यास्तव ।

विदूषकः—अत्रभवत्यामयं तवाविश्वासः ।

(ज)

राजा—भूयताम् ।

(क) अणुणअसज्जो दाणिं होहि । (ख) अज्जगोदमो वि एत्थ एव सेवदि नं । (ग) न ख कुपिदा दाणिं तुमं । (घ) जइ चिरं कुपिदं एण्व मं मण्णेसि एत्तो पण्णाणीअदि कोवो । (ङ) जेहु भट्टा । (च) कहं चित्तगदो भट्टा मए असूइदो । (छ) किं भवं उदासीनी विज । (ज) अत्तहोदीएअ अबं तुह अविस्सासो ।

पाद्वे परिवर्तयन् वदनं येन स तथा तेन । स्निग्धया प्रेमयुक्तया । निधायते विलोक्यते । अदक्षिणः सर्वासु स्त्रीषु समरागो न भवति तथा । ततः किमिति—यतो मय्यपि एवमस्मिन्प्रेमा भवेदिति भावः । सासूयम् असूयं । परप्रेमासहत्वं तथा सहितं यथा स्यात्तथा ।] भूमङ्गेत्यादि । [भूवोर्भङ्गेन कुटिलतापादनेन भिन्नो विकृतः तिलको विशेषको यत्र तादृशम् । स्फुरितः अधरोष्ठः यत्र तत् । आननं सासूयं इतः चित्र-प्रदेशात् परिवर्तयन्त्या अनया मालविकया विनेतुः आचार्यस्य गणदासस्य । कर्तरि

KING:—Friend, see,

By her turning away jealously from here her face with the mark on the fore-head, broken by the knitting of the eye-brows and with the lower lip throbbing, was as it were shown the instruction of the teacher in graceful acting when in fits of anger at the fault of a lover. (9)

VIDUSAKA:— Now be ready to propitiate her.

MALAVIKA:— The revered Gautama also is waiting upon him here only.

(*Wishes again to face towards another place.*)

BAKULA:— (*Preventing Mālavikā*) Certainly you are not angry now!

MALAVIKA:— If you consider me to be angry alone for a long time, here is the anger recalled.

KING:—(*Approaching.*)

Oh lotus-eyed one, why are you thus angry with me for an action represented in a picture? For indeed here I am in bodily form your slave not common to any one else! (10)

BAKULA:— May the Lord be Victorious.

MALAVIKA:—(*To herself*) How is it that I was jealous about the Lord drawn in a picture!

(*She folds hands, with her face full of bashfulness.*)

(*The King gesticulates nervousness due to love.*)

VIDUSAKA:—Why are you as it were indifferent?

KING:—Owing to the unreliability of your friend.

VIDUSAKA:—Have you so much distrust with reference to Her Ladyship.

KING:—Listen.

पण्डी । कान्तापराधकुपितेषु कान्तस्य प्रियस्य अपराधे अन्यस्त्रीसंगमादिरूपे कुपितानि क्रोधकरणानि तेषु विषये सलितः रमणीयः यः अभिनयः कोपव्यञ्जकचेष्टाविशेषः तस्य । कर्मणि पण्डी । शिक्षा संदर्शिता एव इत्युल्लेखा ॥ ९ ॥ अनुनयाय साम्बनाय सज्जः संनद्धः उद्युक्त इति यावत् । भव । प्रत्यानीयते । विगतोपीति शेषः ।]
कुप्यसीत्यादि । [हे कुबलयनयने कमलेशणे चित्रे अपिता लिखिता या चेष्टा इरावत्यवलोकनरूपा तया मे मह्यं कुप्यसि किमेतत् । सर्वथाऽयुक्तमिदमित्यर्थः । ननु अयमहं अन्यासां स्त्रीणां साधारणो न भवतीति तथा । त्वदेकचित् इत्यर्थः । तव

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणा-
त्सरति सहसा बाहोर्मध्यं गतापि सखी तव ।

मनसिजलजा फ्लिष्टस्यैव समागममायया

कथमिव सखे विश्रब्धं स्यादिमां मति मे मनः ॥ ११ ॥

बकुला०—सखि बहुशः किल भर्ता विप्रलब्धः । इदानीं तावदात्मा
विश्रसनीयः क्रियताम् । (क)

माल०—सखि मम पुनर्मन्दभाग्याः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् ।
(ख)

बकुला०—भर्ता कथयत्वस्या उत्तरम् । (ग)

राजा—

उत्तरेण किमालम्बेव पञ्चबाणाग्निसाक्षिकम् ।

तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥ १२ ॥

बकुला०—अनुगृहीते स्वः । (घ)

विदू०—(परिक्रम्य ससंभ्रमम् ।) बकुलावलिके एष बालाशोकवृक्षस्य
पलवानि लङ्घयति हरिणः । एहि निवारयाव एनम् । (ङ)

बकुला०—तथा । (इति प्रस्थिता ।) (च)

राजा—वयस्य एवमेवास्मिन्क्षणक्षणेऽर्वाहतेन स्वया भवितव्यम् ।

विदू०—एवमपि गौतमः संदिश्यते । (छ)

बकुला०—(परिक्रम्य ।) आर्यं गौतम अहमप्रकाशे तिष्ठामि । त्वं
धाररक्षको भव । (ज)

विदू०—युज्यते । (झ)

(निष्क्रान्ता बकुलावलिका ।)

(क) सहि बहुशो किल भट्टा विप्रलब्धो । दाणिं दाव अत्ता विस्ससणिज्जो
करीअदु । (ख) सहि मह उण मन्दभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो
आसि । (ग) भट्टा कहेदु से उत्तरं । (घ) अनुगृहीदम्ह । (ङ) बकुलावलिके एसो
बालासोअरुखस्स पल्लवाइ लङ्घयेदि हरिणो । एहि निवारेम णं । (च) तह ।
(छ) एव्वं वि गोदमो संदिसेअदि । (ज) अज्ज गोदम अहं अप्पआसे चिट्ठामि ।
तुमं दुवाररक्खओ होहि । (झ) जुज्जइ ।

साक्षात् प्रत्यक्षतया स्थितः दासोऽस्मि । ॥ १० ॥ व्रीडया व्रीडेन वा सहितं सव्रीडं
सलज्जं वदनं यस्याः सा वदनमिति पाठे सव्रीडं वदनं यस्मिन् कर्मणि तद्यथा तथा ।
मदनेन कामविकारेण कातर्यं धैर्याभावम् उदासीनो निरुत्साहः अत्रभवत्यामयं तवा-
विश्वासः । अस्मिन्वाक्ये काकुरनुसन्धेया । पथि नयनयोरित्यादि । तव सखी स्वप्ने
नयनयोः पथि मार्गे स्थित्वा दृग्गोचरीभूय क्षणात् तिरोभवति दृष्टिपथाद्भवति ।

१. स्थित्वा २. अवलासति ।

Your friend, in a dream having stood within the range of eyes vanishes in a moment; and even having come within the arms slips off all of a sudden; how, oh friend, can my mind who am thus afflicted with the pangs of love, owing to the delusion of union feel confidence in her ? (11)

BAKULA :—Friend, often, indeed the Lord has been deceived. At least now make yourself fit to be trusted.

MALAVIKA :—Friend, again in my case, unfortunate that I am, a union with the Lord, even in a dream, was difficult to obtain !

BAKULA :—Let the Lord give an answer to her !

KING :—What is the use of a reply ?

By me, in the presence of the fire of Love, has been given the very self itself to your friend not (a matter) to be served but a servant (who serves) in private. (12)

BAKULA :—We are favoured.

VIDUSAKA :—(*Walking about, with confusion*) Bakulāvalikā, here is a deer about to browse upon the leaves of the young Ashoka. Come, we shall drive it off.

BAKULA :—Very well. (*Starts off.*)

KING :—Friend, just in this very way you should be alert to guard us at this moment.

VIDUSAKA :—Does Gautama need to be instructed this too ?

BAKULA :—(*Walking about*) Revered Gautama, I shall stand in a shade. You be the guard at the door.

VIDUSAKA :—It is proper. (*Exit Bakulāvalikā.*)

बाह्योर्मध्यं गतापि आलिङ्गनार्थं घृतापि सहसा अकस्मात्सरति अपगच्छति । अबला सतीति पाठे सहसा बलादित्यर्थः एवं हे सखे समागममायाया समागमे या माया प्रसारणा तथा हेतुभूतया मनसिजह्वा कामव्याधिना क्लिष्टस्य पीडितस्य मनः इमां मालविकां प्रति कथं विशब्धं विश्वासयुक्तं स्यात् । न कथंचिदपीत्यर्थः । ॥११॥ विश्वसनीयो विश्वासाहः । उत्तरेणेत्यादि । उत्तरेणोत्तरदानेन कोऽर्थः । अत्र कर्तव्य-निर्देश एव समर्थमुत्तरमित्याशयेनाह—पञ्चबाण एव अग्निः पञ्चबाणाग्निः स साक्षी यस्मिन् कर्मणि तद्यथा तथा । मया आत्मा एव तव सख्यै दत्तः । मदनान्निसाक्षिकं भायस्त्वेनाङ्गीकृतेत्यर्थः । स च ममात्मा रहः रहसि न सेव्यः मालविकया किं तु तस्याः सेवक एव । अद्यप्रभृति तस्याः सेवापर एव स्यामिति भावः ।] ॥ १२ ॥

विदू०—इदं तावत्फटिकस्थलमाश्रितो भवामि । (तथा कृत्वा ।) अहो
मुखस्पर्शेता शिलाविशेषस्य । (हातं निद्रायतं ।) (क)

(मालविका ससाध्वसं तिष्ठति ।)

राजा—

विस्त्रुज सुन्दरि संगमसाध्वसं
तव चिरात्प्रभृति प्रणयोन्मुखे ।

परिगृहाण गते सहकारतां

त्वमतिमुकलताचरितं मयि ॥ १३ ॥

मालविका—देव्या भवेनात्मनः प्रियं कर्तुं न पारयामि । (ख)

राजा—अयि न मेतव्यम् ।

मालविका—(सोपालम्भम् ।) यो न विभेति स मया भट्टिनीदर्शने
दृष्टव्यमप्यो भर्ता । (ग)

राजा—

वाक्षिण्यं नाम विम्बोष्ठि वैम्बिकानां कुलव्रतम् ।

तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४ ॥

तदनुरक्ततां चिरानुरक्तोऽयं जनः । [इति सल्लेषणमभिनयति ।]

[मालविका नाट्येन परिहरति ।]

राजा—(आत्मगतम् ।) रमणीयः खलु नवाङ्गनानां मदनविषयव्यापारः ।

तथा हि ।

हस्तं कम्पयती रुणादि रशनाद्यापारलोलाङ्गुलिं

हस्तौ स्वौ नयति स्तनावरणतामालिङ्ग्यमाना बलात् ।

पातुं पद्मलङ्घ्यचक्षुरुन्नमयतः साचीकरोत्याननं

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येष मे ॥ १५ ॥

(क) इमं दाव फलिहृत्फलं अस्सिदो होमि । अहो सुहृत्फरितदा शिलावि-
सेसस्त । (ख) देवीए भएण अत्तणो पिअं कावुं ण पारेमि । (ग) जो ण भाअदि
सो मए भट्टिणीदंसणे दिट्ठसमत्थो भट्टा ।

लङ्घयति भक्षणार्थमाक्रामति । अयं राज्ञे रहो दातुमपसरणार्थं व्याज इति स्फुटमेव ।
रक्षणक्षणे इरावत्याद्यागमे रहस्यरक्षणावसरे । संदिश्यते कार्यज्ञस्म मम नैतदावश्य-
कमिति भावः ।] विसृजेत्यादे । [हे सुन्दरि संगमसाध्वसं संगमे यत्साध्वसं अयं
तद्विस्त्रुज । चिरात्प्रभृति बहुकालादारभ्य तव प्रणयोन्मुखे प्रणयः प्रेम याञ्चा वा
तस्य उन्मुखे उत्सुके मयि सहकारतामाश्रयवृक्षत्वं सहचरत्वं च गते त्वमतिमुक्तलता

VIDUSAKA :—I will just resort to this crystal pavement (*Having done so*) Oh, the pleasant touch of this excellent stone. (*Goes to sleep.*)

(*Mālavikā stands in a nervous state.*)

KING :—

Oh beautiful one, give up this fear of union with me who am seeking your love since long; act the part of the Atimukta-creeper towards me who have assumed the role of a mango-tree. (13)

MALAVIKA :—Owing to the fear of the Queen I am not able to do what is dear to me.

KING :—Oh, you should not be afraid.

MALAVIKA :—(*Tauntingly*) I have seen the power of my Lord who is not afraid when at the sight of the Queen.

KING :—

Oh you with Bimba-like lip courtesy indeed is the family vow of the lovers (or descendants of Bimbaka); so oh long-eyed one, all my life is dependent upon the hope of getting you. (14)

So favour this person attached to you since long. (*Gesticulates embracing her.*) (*Mālavikā gesticulates avoiding it.*)

KING :—(*To himself*) Lovely indeed are the actions in the domain of love on the part of young maidens! For,

She, trembling all over, obstructs the hand, the fingers of which are active at loosening the girdle; she makes her hands serve as covering for the breasts, when is being embraced by force, and turns away the face with its eyes having beautiful eyelashes when being raised up in order to kiss; even under the pretext of resisting she does bring to me the pleasure of the fulfilment of the longing. (15)

माधवीलता तस्याश्चरितं कृत्यं परिगृह्णन् प्रतिपद्यस्व । अतिमुक्तलता यथा विगत-
साध्वसा सर्वात्मना सहकारमालिङ्गति तथा मामालिङ्गेति भावः । ॥१३॥ सीपालम्भं
सोऽस्तुलम् । भट्टिनीदर्शने इरावतीदर्शने । दृष्टसामर्थ्यः इति । भर्तापि भीतः किम्-
ताहमिति अर्थापदेशोक्तम् । समवस्य इति पाठे दृष्टा समा अवस्था यस्येति तदोक्तम् ।
दाक्षिण्यमित्यादि । वैम्बिकास्तद्वत्स्याः राजानः । हि बिम्बोऽपि बिम्बं पक्वतुण्डौफल-
मिव ओष्ठो यस्यास्तथाभूते । दाक्षिण्यं सर्वासु दयितास्वन्कुलाचरणं नाम । नामेति
प्रकाशये । कुलव्रतं सर्वैरवश्यं पालनीयो नियमः । तद्यतो हे दीर्घाक्षि दीर्घं अक्षिणी

(ततः प्रविशतीरावती निपुणिका च ।)

इरावती—हजं निपुणिकं सत्यं त्वं परिगतार्था चन्द्रिकया समुद्रप्रहलिन्दे
स्थित एकाकी आर्यगौतमो दृष्ट इति । (क)

निपुणिका—अन्यथा कथं भट्टिन्यै विज्ञापयामि । (ख)

इरावती—तेन हि तत्रैव गच्छामः संशयान्मुक्तमार्यपुत्रस्य प्रियवयस्यं प्रेष्टुं च । (ग)

निपुणिका—सावशेषमिव भट्टिन्या वचनम् । (घ)

इरावती—चित्रगतमार्यपुत्रं प्रसादयितुं च । (ङ)

निपुणिका—अथ कथमिदानीं भर्तृव न प्रसाधते । (च)

इरावती—मुग्धे यादृशश्चित्रगतस्तादृश एवान्यसंकान्तहृदय आर्यपुत्रः ।

केवलमुपचारातिक्रमं प्रभार्तुसमभारम्भः । (छ)

निपुणिका—इत इतो भट्टिनी । (ज)

(उभे परिक्रामतः ।)

(प्रविश्य)

खेटी—अयत्तु भट्टिनी । देवी भणति । न मे एष मत्सरस्य कालः । तव खलु
बहुमानं वर्धयितुं यस्यस्या सह निगडबन्धने कृता मालविका । यद्यनुमन्यसे आर्यपुत्रस्य
प्रियं कर्तुं तथा करोमि । यत्तुवेष्टं तन्मे भजेति । (झ)

(क) हज्जे निपुणिणं सत्त्वं तुमं परिगतत्वा चन्द्रिकाए समुद्रप्रहलिन्दे
सहसो एवाहं अज्जगोदयो दिहोति । (ख) अण्णहा कहुं भट्टिणीए विण्णावेमि ।
(ग) तेण हि तहि एव्व गच्छामो; संसआदो मूत्तं अज्जउत्तरस्स पिअवअस्सं पुच्छिदुं
अ । (घ) सावसेत्तं विअ भट्टिणीए वअणं । (ङ) चित्तगदं अज्जउत्तं पसादेदुं अ ।
(च) अहं कहुं दाणिं भट्टा एव्व न पसादीआये । (छ) मुद्धे जारिसो चित्तगदो
तारिसो एव्व अण्णसंकन्तहिअओ अज्जउत्तो । केवलं उवआरादिवकमं पमज्जिदुं
अअं आरम्भो । (ज) इदो इदो भट्टिणी । (झ) जेदु भट्टिणी । देवी भणादि । न
मे एसो मच्छरस्स कालो । तुहसु बहुमाणं वहुदुं वअस्सिआए सह णिअलबन्धने किदा
मालविआ । जइ अणुमण्णसि अज्जउत्तस्स पिअं कादुं तहं करेमि । जं तुहं इच्छिअं
तं मे भणाहिस्ति ।

यस्यास्तथाभूते । मे ये प्राणास्ते त्वदाशानिबन्धनाः तव या प्राप्त्याशा सा निबन्धन-
माधारो येषां ते तथोक्ताः । इतरास्वानुकूल्येन वर्तमानस्यापि मे जीवितं त्वदधीनम् ।
त्वं मम प्राणभूतेत्यर्थः । ॥ १४ ॥ हस्तमित्यादि । [कम्पवती जातकम्पा रक्षणायां
यो व्यापारः नीवीविश्लेषणार्थं बालनरूपस्तत्र लोला अङ्गुली यस्य तम् । मम करं
रुण्दि प्रतिबध्नाति । बलात्प्रसह्य आलिङ्ग्यमाना आत्मनः हस्तो स्तनयोः आवरण-

१. प्रेक्षितुं २. न तादृशः ।

(Then enter Irāvati and Nipunikā.)

IRAVATI :—Oh Nipunikā, were you really made to know by Chandrikā that the revered Gautama was seen sleeping alone on the verandah of the Samudragrha ?

NIPUNIKA :—How shall I falsely inform the Mistress ?

IRAVATI :—Then we shall go there to inquire about the health of my Lord's dear friend who is free from danger and..

NIPUNIKA :—The speech of the Mistress appears to have something unsaid.

IRAVATI :—And to propitiate my Lord drawn in a picture.

NIPUNIKA :—Now, why do you not propitiate the king himself ?

IRAVATI :—Foolish girl, my Lord having his heart transferred to another is just like one drawn in a picture. This attempt is only to atone for the transgression of customary behaviour.

NIPUNIKA :—This way, this way, Mistress. (Both walk about.)

(Having entered)

MAID :—May the Mistress be victorious. The Queen says, " This is not the time for me to show jealousy. Indeed in order to increase the great respect for you Mālavikā, along with her friend has been put in fetters. If you permit me to do something agreeable to our Lord, I will do it. Tell me what is your wish."

सामावरकत्वं नयति । हस्ताभ्यां कुचावाच्छादयतीत्यर्थः । प्रशस्तानि पदमणि अक्षि-
लोमानि ययोस्तादृशे चक्षुषी यत्र तत्तथोक्तम् । आननं पातुं बुम्बितुमुन्नमयतोभिमुख-
मूर्ध्वं कुर्वन्तो मे । उन्नमयन्तं मामनादृत्येत्यर्थः । घडी च अनादरे इति घडी । तत्
साचीकरोति तिर्यन्धारयति । एवं व्याजेन प्रतिषेधरूपेणापि मे अभिलाषपूरणेन
संगमेच्छापूर्त्या यत्तुल्यं तन्निर्वर्तयति । विदधात्येव ।] ॥१५॥ चन्द्रिकया करणभूतया
परिगतो जातोऽर्थो यथा । यद्वा चन्द्रिकया दृष्ट इति योज्यम् । अयमाह समुद्रेति ।
संशयात्सर्वदंशोत्पन्नमरणभयात् । इरावत्या भाषणे चकारप्रयोगादाह सावशेषमिवेति ।
भट्टा एव साक्षाद्भूता । किमिति चित्रगतः प्रसाद्यते इत्यर्थः । मुग्धे मनुष्य-
स्वभावानभिज्ञे । यादृश इति । अधुना अन्यसंक्रान्तहृदयत्वाच्चित्रगतस्य ह्येव भर्तुः
मत्सन्निध्ये भावानुदयादित्यर्थः । मत्सरस्य नायिकान्तरेण सह द्वेषस्य । वयस्य

इरावती—नागरिके विशापय देवीम् । का वयं भट्टिनीं नियोजयितुम् ।
परिजननिगदनेन दर्शितो मय्यनुग्रहः । कस्य वान्यस्य प्रसादेनायं जनो वर्धत इति ।

(क)

चेटी—तथा । (इति निष्क्रान्ता ।)

(ख)

निपुणिका—(परिक्रम्यावलोकय च ।) भट्टिनि एष द्वारदेशे समुद्रगृहस्य
विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते ।

(ग)

इरावती—अत्याहितम् । न खलु सावधेयो विषविकारो भवेत् ।

(घ)

निपुणिका—प्रसन्नमुखवर्णो दृश्यते । अपि च ध्वसिद्धिना चिकित्सितः ।
तदस्या शङ्कुनीयं पापम् ।

(ङ)

विदूषकः—(उत्स्वप्रायते ।) भवति मालविके—

(च)

निपुणिका—भुतं भट्टिन्या । कस्यैव आत्मनो हताशः कितव । सर्वकाल-
मित एव स्वस्तिवाचनमोदकेः कुक्षिं पूरयित्वा सांप्रतं मालविकामुत्स्वप्रायते ।

(छ)

विदूषकः—इरावतीमलिकामन्ती भव ।

(ज)

निपुणिका—एतदत्याहितम् । इमं भुजंगभीरुकं ब्रह्मबन्धुमनेन भुजंगकुटिलेन
दण्डकाष्ठेन सन्मन्तरिता भाग्यविण्यामि ।

(झ)

इरावती—अहंतेव कृत्यन् उपद्रवस्य ।

(ञ)

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।)

(क) नागरिए विष्णावेहि देवि । का वयं भट्टिनि नियोजेयुः । परिजननिगदनेन
दर्शितो मद् अणुग्रहो । कस्य वा अन्यस्य प्रसादेन अयं जनो वर्धयदिति । (ख)
तह । (ग) भट्टिनि एसो द्वारदेशे समुद्रगृहस्य विपणिगतो विष बलीवर्दो अज्जगो-
दमो आसीनो एव निद्रायति । (घ) अन्वाहिदं । न खु सावधेयो विषविआरो
हवे । (ङ) पसन्नामुहवर्णो दीप्तः । अपि अ ध्वसिद्धिना चिकित्सितो । ता से
असङ्कुण्ण्यं पावं । (च) भोदि मालविए । (छ) सुदं भट्टिणीए । कस्य एसो
अत्तणीणो हदा सो किदवो । सुखकालं इदो एव स्वस्तिवाचनमोदएहि कुण्ठि
पूरिय संपदं मालविअं उत्सविणावेदि । (ज) इरावदि अदिकमन्ती होहि ।
(झ) एवंअन्वाहिदं । इमं भुजंगभीरुअं ब्रह्मबन्धुं इमिणा भुजंगकुटिलेन
दण्डकाष्ठेन सन्मन्तरिता भाग्यहसं । (ञ) अरुहिद एव किदग्गे उवह्वसस ।

बकुलावलिकया । निगदबन्धने कृता बृहत्कला निवृहीता । अयं जनः अहमित्यर्थः ।
कस्य वान्यस्य अपि तु तवैवेत्यर्थः वर्धते उत्कर्षवान्भवति । विपणिगतः पण्यवी-
यिकास्यः । प्रसन्नः जीवत इव अकलुषः मुखवर्णो यस्य । चिकित्सितः कृतविय-
विकारप्रतिकारः । पापं मृत्युरूपम् ।] अत्याहितं नाम जीवानपेक्षितं कर्म ।
[उत्स्वप्रायते निद्रावशो नरो बलिचित्कमनोमर्षं प्रकटयति सदुत्स्वप्रायितमित्यु-

१. आत्मनियोगसंपादने विश्वसनीयः हताशः ।

IRAVATI :—Nagarika, inform the Queen “Who are we to direct the Mistress? The favour to me is being shown by putting the servants in fetters. By the favour of which other person can this person prosper?”

MAID :—Alright. (*Exit*)

NIPUNIKA :— (*Having walked about and looked*) Mistress, here is the revered Gautama at the door-region of the Samudragrha sleeping just while sitting, like a bull in a market-place.

IRAVATI :—Oh calamity! I hope there is no effect of poison still remaining.

NIPUNIKA :—He appears to have a pleasing countenance. Moreover he was treated by Dhruvasiddhi, so no evil can be feared of in his case.

VIDUSAKA :— (*Speaks in sleep*) Your Ladyship Mālavikā—

NIPUNIKA :—Did your ladyship hear? Whose son this wretched rogue is! Having at all times filled his belly with the sweetmeats for reciting auspicious Mantras obtained just from here, he is at present addressing Mālavikā in a dream.

VIDUSAKA :—Throw Irāvati into the background.

NIPUNIKA :—This is the great calamity. Hidden behind the pillar, I will frighten this wretch of a Brāhmaṇa who is afraid of serpents with this stick crooked like a serpent.

IRAVATI :—The rogue does deserve such molestation.

(*Nipunika throws the wooden stick on Vidūṣaka.*)

अप्यते। स्वस्तिवाचने लब्धा मोदकाः स्वस्तिवाचनमोदकास्तैः।] कस्येय... उस्त्वप्नायते ।
(अतिक्रमन्ती अतिशयाना । इरावत्या अपि भर्तुः प्रेयसी । नायविष्यामि भयानकुलं
करिष्यामि ।) कुटिलगतिः । कुटिला वक्रा गतिर्यस्य । पक्षे गतिः प्रवृत्तिः । अनेन
इरावत्यागमनं सूचितम् । दिवासंकेतः—दिवा दिवसे संकेतः समागमार्थं कृतः समयः ।
दूतस्य भावो दूत्यं स एवाधिकारः दूत्याधिकारः स विषयो यस्याः । दूत्याभिसार इति
पाठे दूत्या अभिसारः संगमार्थं नायकनायिकयोः संकेतस्थलं प्रत्यानयनं स विषय
उद्देश्यं यस्याः । दर्दुरा व्याहरन्त्याक्रोशन्तीति । (इति हेतोः देवः इन्द्रः पृथिवीं
विस्मरति पृथिव्यां वर्षणं कर्तुं विस्मरति । अपि तु न । तथा मम जल्पितं श्रुत्वा देवः
भट्टिनीं न विस्मरिष्यतीति भावः । पृथिवीं वृषितुं स्मरतीति पाठे यथा महेन्द्रकृतवृष्टौ
दर्दुराक्रोशितानां न कश्चित्संबन्धः तथा मालविकापरिग्रहे न मनुक्तानां कश्चित्संबन्धः ।

विदूषकः —(सहसा प्रबुध्य ।) अविधा अविधा । भो वयस्य सप्यो म
उपरि पतितः । (क)

राजा —(सहसोपसृत्य ।) सखे न भेतव्यं न भेतव्यम् ।

माल० —(अनुसृत्य) भर्तः मा तावत्सहसा निष्काम । सर्वं इति भण्यते ।
(ख)

इरा० —हा भिक् हा भिक् । भर्तेत एव भावति । (ग)

विदू० —(सप्रहासम् ।) कथं दण्डकाद्वमेतत् । अहं पुनर्जानि यन्मया
केतकीकण्टकैर्दशं कृत्वा सर्वस्य इव दंशः कृतस्तन्मे फलितमिति । (घ)
(प्रविश पट्याक्षेपेण ।)

बकुला० —मा तावद्भर्ता प्रविशत्यु । इह कुटिलगतिः सर्वं इव दृश्यते । (ङ)

इरा० —(स्तम्भान्तरितां राजानमुपेत्य ।) अपि निर्विघ्नमनोरघो दिवा-
संकेतो मिथुनस्य । (च)

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।)

राजा० —प्रिये अपूर्वोऽयमुपचारः ।

इरा० —बकुलावलिके दिष्ट्या दुस्त्र्याधिकारविषया संपूर्णा ते प्रतिज्ञा । (छ)

बकुला० —प्रसादतु भद्रिनी । किं नु खलु ददुरा व्याहरन्तीति देवः
पृथिवीं विस्मरति । (ज)

विदू० —मा तावत् । भवस्या दर्शनमात्रेणात्र भवान्प्रणिपातलङ्घनं विस्मृतः ।

भवती पुनरप्यापि प्रसादं न गृह्णाति । (झ)

(क) अविधा अविधा । भो वयस्य सप्यो मे उपरि पतितो । (ख) भट्टा मा
दाव सहसा निष्काम । सप्योति भर्ता आदि । (ग) हृदि हृदि । भट्टा इदो एव
भावति । (घ) कहं दण्डकट्ट एव । अहं उण जाने अं मए केवईकण्टएहि दसं करिअ
सप्यो इव दंशं कियो तं मे फलिदति । (ङ) मा दाव भट्टाप विसदु । इह कुटिलग
सप्यो विज वीसदि । (च) अवि निर्विघ्नमनोरहो दिवासंकेतो मिथुनस्य । (छ)
बकुलावलिके दिष्ट्या दुस्त्र्याधिकारविषया संपूर्णा दे पठिण्या । (ज) पसीदतु
भद्रिनी । किं नु खलु ददुरा व्याहरन्तीति देवो पृथिवीं विस्मरति । (झ) मा दाव ।
होवीए दंसणमत्तं अत्तभवं पणिवावलङ्घनं विस्मरिदो । होदी उण अज्जवि पसादं
ण नेण्हेदि ।

यथा भेकचन्दं श्रुत्वा इन्द्रो न वर्धति तथा मदुक्तानि श्रुत्वा भर्ता मालविकां न परि-
ग्रहीष्यतीति भावः । अस्याने अकारणम् ।) कदेत्यादि । (हे वरतनु वरा श्रेष्ठा
तनुः यस्यास्तत्संबुद्धौ । तव मुखं कारणादुते कारणं विना कदा क्षणमपि कोपपान्नतां
क्रोधास्पदत्वं आगतम् । न कदापीत्यर्थः । तदेव दृष्टान्तेन विसदयति । विभावरी रात्रिः

१ किं मया कृतमिति देवः प्रष्टव्यः । ददुराः व्याहरन्तीति किं देवः पृथिवीं
वर्षितुं स्मरति ।

VIDUSAKA :— (*Suddenly waking up*) Oh alas! Oh friend, a serpent has fallen on me.

KING :— (*Approaching suddenly*) Friend, do not be afraid, do not be afraid.

MALAVIKA :— (*Having followed*) My Lord, do not go forth suddenly : he speaks of a serpent.

IRAVATI :— Oh fie, fie. The Lord is running just here only.

VIDUSAKA :— (*With a loud laugh*) What, it is a wooden stick! I, again thought, that the bite like that of a serpent made by me with the thorns of the Ketaki creeper, that has become fruitful in my case.

(*Having entered with a toss of the curtain.*)

BAKULA :— Let not the Lord enter. Here is seen like a serpent with a crooked gait.

IRAVATI :— (*Approaching the King from behind the pillar.*) Is the appointed day-meeting of the couple such as has the desired object accomplished without an obstacle?

(*All are confused on seeing Irāvati.*)

KING :— Beloved, strange is this form of courtesy.

IRAVATI :— Bakulāvalikā, it is good that your vow with regard to your profession of a go-between has been fulfilled.

BAKULA :— May the Mistress be pleased. Does indeed Indra forget the earth because the frogs croak?

VIDUSAKA :— Not so. Only by the sight of Your Ladyship His Honour has forgotten the slighting of his prostration. Your Ladyship, again, is not reconciled even now.

अपवर्गेणि पूणिमामिन्नकाले ग्रहेण राहुणा कलुषं धूसरमिन्दुमण्डलं चन्द्रबिम्बं यस्या
सया कथं भविष्यति । न कथमपीत्यर्थः । अत्र चन्द्रो रानेमुखस्थानीयः । दृष्टान्ताल-
कारः । ॥ १६ ॥ अन्यसंक्रान्तेषु मालविकां गतेषु । हास्या उपहासाहो । मम
कोपस्याकिञ्चित्करत्वात् । स्थाने एव कोपो युज्यते इति भावः ।) नार्हतीत्यादि ।
(परिजनः सेवकजनः कृतः अपराधः मया सह भ्रायणरूपो येन स कृतापराधोऽपि
उत्सवदिवसेषु बन्धं बन्धनं नार्हति इति अतो हेतोः एते मालविकाबकुलावलिके मया
बन्धान्मोषिते । मां प्रणिपतितुमुपगते च । केवलं कृतज्ञतादर्शनार्थमागते नान्यस्मा-
त्कारणादिति कृतमन्यया कल्पनयेति भावः) ॥ १७ ॥ (पक्षपातो मयि अनुकूलो
वृत्तिः । अत्र राज्ञो मालविकया संगमदिवसे । मालविका धारिण्यैव बन्धनान्मोषिता

इरा०—कुपितेदानीमहं किं करिष्यामि ।

(क)

राजा—अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि ।

कदा मुखं वरतंतु कारणादृते

तवागतं क्षणमपि कोपपात्रताम् ।

अपवाणि ग्रहकलुषेन्दुमण्डला

विभावरी कथय कथं भविष्यति ॥ १६ ॥

इरा०—अस्थान इति सुष्ठु व्याहृतनार्यपुत्रेण । अन्यसंक्रान्तेष्वस्माकं भागधेयेषु यदि पुनः कुप्येवं ततो हस्ता भवेयम् ।

(ख)

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेव कोपस्थानं न पश्यामि । कुतः ।

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो बन्धम् ।

इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ १७ ॥

इरावती—निपुणिके गच्छ देवीं विज्ञापय । दृष्टो भवत्याः पक्षपातो न्यवेति ।

(ग)

निपुणिका—तथा । (इति निष्क्रान्ता ।)

(घ)

विदूषकः—(आत्मगतम् ।) अहो अनर्थः संपतितः । बन्धनभ्रष्टो ग्रहकपोतो चित्ताया मुखे पतितः ।

(ङ)

(प्रविश्य ।)

निपुणिका—(अपवार्यं ।) भट्टिनि यद्विच्छादद्वया माधविकया आख्यातम् । एवं सत्त्वेतस्मिन्मिति । (इति कर्णे कल्पति ।)

(च)

इरावती—(आत्मगतम् ।) उपपन्नम् । सत्यमयमत्र ब्रह्मबन्धुना कृतः प्रयोगः । (विदूषकं विलोक्य । प्रकाशम् ।) इयमस्य कामतन्त्रसचिवस्य नीतिः ।

(छ)

विदूषकः—भवति यदि नीतेरेकमप्यक्षरं पठेयं तदा गायत्रीमपि विस्मरेयम् ।

(ज)

(क) कुवित्रा दाणि अहं किं करिस्सं । (ख) अट्टाणेति सुष्ठु बाहिरिदं अज्जउत्तेण । अण्णसंकन्तेसु अट्टाणं भाजहेएसु जदि उण कुपेअं तदो हस्सा भवेअं । (ग) निट्ठणिए गच्छ । देवीं विण्णवेहि । दिट्ठो भवदीए पक्खवादो नं अज्जति । (ङ) तह । (छ) अहो अणत्थो संपदिदो । बन्धणज्जट्टो गिहकवोदो चित्ताए मुहे पडिदो । (च) भट्टिज्जि जदिच्छादिट्ठाए माह्विआए आचस्सिदं । एव्वं खु एवं गिज्जुत्तंति । (छ) उववण्णं । सच्चं अज्ज एत्थ बन्धुबन्धुना विदो पओओ । इअं इमस्स कामतन्त्रसचिवस्स पीदो । (ज) भोदि जदि जीदिए एक्कवि अक्खरं पठेअं तदो गाअत्ति वि विमुमरेअं ।

इति मन्वानाया इयं विपरीतलक्षणा निन्दोक्तिः । बन्धनाद्भ्रष्ट इति आपद

IRAVATI :— What can I do now though angry ?

KING :— 'Anger without cause' is inexplicable in your case. For,

Oh beautiful bodied one, when did your face become the object of anger without a cause even for a moment ? Tell me how will the night have the disc of the moon obscured by the planet on the non-full-moon day ? (16)

IRAVATI :— My Lord has well said, 'Without cause'. When our fortunes have been transferred to another, if again I were to be angry I should become ridiculous.

KING :— You are taking it otherwise. I, again, do not see really any cause for anger. For,

Attendants, even though they have committed a crime do not deserve imprisonment on festive days ; so these were released by me and they have come to bow down to me. (17)

IRAVATI :— Nipunika, go inform the Queen, "To-day I have really seen the partiality of Her Ladyship."

NIPUNIKA :— Very well. (*Exit.*)

VIDUSAKA :— (*To himself*) Oh the calamity has befallen. The house-pigeon escaped from the prison has fallen in the mouth of a kite.

(*Having entered*)

NIPUNIKA :— (*Aside*) Mistress, by Mādhavikā seen by chance was told "This is how it has indeed happened." (*Tells in the ear.*)

IRAVATI :— (*To herself*) It is explained. Truly the wretched Brahman must have employed this device here ! (*Looking at Vidūṣaka, aloud*) This is the politics of this minister of science of Love.

VIDUSAKA :— Your Ladyship, if I were to read even one syllable of politics then I will forget even the Gāyatri.

आपदन्तरमापतितमित्यर्थः । यदुच्छ्रया अतर्कितम् । निर्वृत्तं निष्पन्नम् । कामतन्त्रे भवनरहस्ये सचिवः साहाय्यकारी तस्य । यदि नीतेरिति । यदि नीतिज्ञानस्य गन्धोपि मयि स्यात्तर्हि गायत्रीमपि विस्मरेयम् । यथा गायत्रीविस्मरणं मय्यसंभाव्यं तथा नीतिज्ञानमपीत्यर्थः । पाठान्तरे—प्रेषितो भवेत् नीतिज्ञोहं चेद्ब्राह्मः मालविकायाश्च संगमं कुयमिव किं तु नैतदेवमित्यर्थः ।) (अनुधावन्ती अनुसृत्य ग्रहणार्थं

राजा—(आत्मगतम्) कथं नु खल्वस्मात्संकटादात्मानं मोक्षयिष्यामि ।
(प्रविश्य)

जयसेना—(सावेगम्) देव कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती पिङ्गलवानरेण
बलवत्प्रासिताङ्गुनिषण्णा देव्याः प्रवातकिसलयमिव वेपमाना न किमपि प्रकृतिं प्रतिपद्यते ।
(क)

राजा—कष्टम् । कातरो बालभावः ।

इरावती—(सावेगम्) त्वरतामार्पणुल एनां समाश्वासयितुम् मास्याः
संज्ञासज्जनितो विकारो वर्धताम् ।
(ख)

राजा—अयमेनां संज्ञापयामि । (इति सत्वरं परिक्रामति ।)

विदूषकः—(आत्मगतम्) साधु रे पिङ्गलवानर । साधु परित्रातस्त्वया
संकटात्स्वपथः ।
(ग)

(निष्क्रान्तः सत्यस्यो राजा इरावती निपुणिका प्रतीहारी च ।)

मालविका—सखि देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः परं किं
यानुभवितव्यं भविष्यतीति ।
(घ)

(नेत्रध्ये)

आश्चर्यमाश्चर्यम् । अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः ।
साधरेण्यै निवेदयामि ।
(ङ)

(भुत्वा प्रहृष्टे)

बकुलावल्लिका—आश्रयितुं सखी । सत्यप्रतिज्ञा देवी ।
(च)

मालविका—तेन हि प्रमदवपपल्लिकायाः पृष्ठतो भवावः ।
(छ)

बकुलावल्लिका—तया ।
(ज)

(इति निष्क्रान्ते)

इति चतुर्थोऽङ्कः ।

(क) देव कुमारी वसुलक्ष्मी कन्दुकं अनुधावन्ती पिङ्गलवानरेण बलितं तासिदा
अङ्गुलिषण्णा देवीए पवातकिसलयं चित्रं वेपमाना न किमपि पकिदि पडिवज्जइ ।
(ख) तुवरदु अज्जउत्तो नं समस्साइइ । मा से संतासज्जिदो विआरो बड्डदु ।
(ग) साधुरे पिङ्गलवानर । साधु परित्रादो तुए संकटादो सपक्खो । (घ) हला देवि
चिन्तिअ वेवदि मे ह्तिअअं । न जाने अदो वरं किं वा अनुहुविदअं हविस्सदित्ति ।
(ङ) अच्चरिअं अच्चरिअं । अपूर्णे एव पञ्चरात्रे दोहलस्स मुकुलेहि संनद्धो
सवणीआसोओ । आव देवीए निवेदिनि । (च) आससिदु सखी । सच्चप्पइण्णा देवी
(छ) तेण हि पमदवपपल्लिकाए पृष्ठदो होम । (ज) तह ।

त्वरया गच्छन्ती । प्रवाते प्रकृष्टवातस्थले स्थितं किसलयं पल्लव इव वेपमाना
कम्पमाना । न किमपि प्रकृतिं प्रतिपद्यते कथमपि स्वास्थ्यं न लभते । मोहं न जहातीति

KING :— (*To himself*). How shall I really free myself from this calamity?

(*Having entered*)

JAYASENA :— (*With excitement*) Your Majesty, princess Vasulakṣmi, running after the ball, was terribly frightened by the brown ape and seated on the lap of the Queen, she trembling like a sprout in a strong wind, has not any how regained consciousness.

KING :— Alas ! Childhood is attended with timidity.

IRAVATI :— (*With excitement*) Let my Lord hasten to comfort her. May not her affliction caused by fright increase.

KING :— Here I bring her to her senses. (*Walks about hastily.*)

VIDUSAKA :— (*To himself*) Well done oh brown ape ! Well have you protected your party from the calamity !

(*Exeunt the King with his friend, Irāvati, Nipūṇikā and the Female Door-keeper.*)

MALAVIKA :— Friend, having thought of the Queen my heart trembles. I do not know what I shall have to experience further still.

(*Behind the curtain*)

Wonderful ! Wonderful ! Even before the expiry of the five nights from the (gratification of the) longing the golden Ashoka is densely covered with buds ! I will then inform the Queen.

(*Having heard, both are greatly delighted.*)

BAKULA :— Let my friend take courage. The Queen is true to her promise.

MALAVIKA :— Then let us all follow the keeper of the Pramadvana.

BAKULA :— Very well.

HERE ENDS THE FOURTH ACT

भावः । संज्ञापयामि संज्ञां चेतनां लम्भयामि । स्वपक्षः चापलकारित्वात्स्वत्पक्षोऽहमिति परिहृतास्तोक्तिः । अयं वा सपक्षः साहाय्यकारित्वादहं नृपश्च । देवीं चिन्तयित्वा यदेवं वृत्तान्तं देवी ज्ञास्यति तदा तस्याः कोपप्रकारं चिन्तयित्वेत्यर्थः । दोहदस्य मालविकाकृतस्य पादताडनरूपस्य । तस्मादारभ्य पञ्चरात्रेऽपूर्णं असमापिते एव ॥ सत्यप्रतिज्ञेति । सत्या प्रतिज्ञा यद्यशोकः पञ्चरात्रान्तरे कुसुमं दर्शयति ततस्तवाभिलाषपूरयितुं प्रसादं दास्यामीत्येवंप्रकारं यस्याः सा तथोक्ता । स्वप्रतिज्ञानुरूपमाचरिष्यत्येवेति भावः । इदमाश्वासं हेतुः ।] तेन हीति । इदं मालविकाकृतमुद्यानपालिकानुसरणमुत्तराङ्गोपयुक्तद्वारिन्दुरित्यनुसंधेयम् ॥

॥ इति श्रीकाट्यवेमभूपविरचिते कुमारगिरिराजीये

मालविकाग्निमित्रव्याख्याने चतुर्थोऽङ्कः ॥

पञ्चमोऽङ्कः ।

(ततः प्रविशत्युद्यानपालिका ।)

उद्यानपालिका—उपशितो मया कृतसत्कारविधेस्तपनीयाशोकस्य वेदिकाबन्धः ।
 यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । (परिक्रम्य ।) अहो दैवस्यानुकम्पनीया
 मालविका । तस्यां तथा चण्डी देव्यनेनाशोककुसुमवृक्षान्तेन प्रसादमुमुखी भविष्यति ।
 कुत्र नु खलु भवेद्देवी । (विलोम्ब ।) अहो एष देव्याः परिजनान्मन्तरः किमपि
 जलदुग्धालाञ्छितं मञ्जूषां गृहीत्वा चतुःशालातः कुम्भः सारसको निष्कामति ।
 प्रश्यामि तावदेनम् । (ततः प्रविशति ययानिर्दिष्टः कुम्भः ।) (क)

उद्यान०—(उपसृत्य) सारसक कुत्र प्रस्थितोसि । (ख)

सारसकः—मधुकरिके विद्यापारगामिनां ब्राह्मणानां नित्यदक्षिणा
 दातव्या । तामार्यपुरोहितस्य हस्तं प्रापयितुम् । (ग)

मधुकारिका—किंनिमित्तम् । (घ)

सार०—यदाप्रभृति भुतं सेनापतिना यल्लतुरंगरक्षणे निमुक्तो भर्तृदारको
 वसुमित्र इति तदाप्रभृति तस्यायुर्निमित्तमष्टादशमुषणपरिमाणं दक्षिणां देवी
 दक्षिणीयैः परिग्राहयति । (ङ)

मधुकारिका—युज्यते । अयं कुत्र देवी । किं वानुतिष्ठति । (ख)

(क) उपस्थितो मयि किरतसत्कारविहिणो तपनीयाशोभस्य वेदिबाबन्धो । जाय
 अणुद्विदण्मिजं अन्तर्गं देवीए निवेदेमि । अहो देव्यस्त अणुकम्पणीया मालविजा ।
 तस्मिं तह चण्डीया देवी इमिना असोअकुसुमवृक्षान्तेन प्रसादमुमुखी हविससदि ।
 कहिं गुं लुं हवे देवी । अहो एसो देवीए परिजनान्मन्तरो किंवि जलदुग्धालाञ्छितं
 मञ्जूषं मेण्हिअ चतुस्सालादो कुम्भो सारसजो निष्कमदि । पुच्छिस्सं दाप णं ।
 (ख) सारसज कहिं पत्तिदोसि । (ग) मधुअरिए विज्जापारगामिणं ब्रह्मणानं
 निज्वरक्षिणा दापय्या । तां अज्जपुरोहितस्स हत्थं पाविदुं । (घ) किंनिमित्तं ।
 (ङ) जदण्हदि सुदं सेनावइणा अणुतुरंगरक्षणे निउत्तो भट्टिदारजो वसुमि-
 तोति तदण्हदि तस्स आऊसणिमित्तं अट्टादसमुषणपरिमाणं दक्षिणं देवी दक्षि-
 णीएहिं परिग्राहेदि । (च) जुज्जइ । अहं कहिं देवी । किं वा अणुचिट्ठदि ।

कविद्वितीयमङ्कान्तरमारभमाणः कवासंघटनायै प्रथमं प्रवेशकं नामार्थोपश्लेषकं
 प्रस्तोति—ततः प्रविशतीत्यादिना । [कृतः सत्कारसंबद्धः विधिः संमार्जनरङ्गवल्ली-
 रचनादिः । दोहदादि सत्कारकर्म इति केचित् । यस्य तस्य । वेदिकाबन्धो मूलं परितो
 वेदिकारचना । दैवस्य अनुकम्पनीया दयाह्वी । दैवं दयाप्रवणं ज्ञातमित्यर्थः । किमपि
 कमप्यर्थमुद्दिश्य । जतुनो लाक्षाया मुद्रया लाञ्छितां चिह्नितां मञ्जूषां पेटिकाम् । जतु-

ACT V.

(Then enter the Female Keeper of the garden)

FEM. GAR. KEEPER:— By me has been constructed a dias round the golden Ashoka which was ceremoniously honoured. I shall inform the Queen of my having carried out my duty. (Walking about) Oh Mālavikā deserves to be pitied by Fate ! The Queen thus angry with her will have a favourable countenance by this news of the blossoming of the Ashoka. Where indeed would the Queen be ? (Looking forth) Oh, here is the hunchback Sārasaka, one of the attendants of the Queen coming out of the quadrangle, having taken with him some sort of small box marked with a seal of red lac.

(Then enter the Hunch-back as described.)

FEM. GAR. KEEPER:— (Having approached) Sārasaka where have you started to go ?

SARASAKA:— Madhukarikā, daily dakshinā has to be given to the Brāhmanas well-versed in Vedic-lore. To give that in the hands of the revered family-priest.

MADHUKARIKA:— For what reason ?

SARASAKA:— Ever since the Queen heard that Prince Vasumitra was appointed by the General to guard the sacrificial horse, she is giving dakshinā amounting to eighteen gold coins to those worthy of dakshinā in order to secure for him long life.

MADHUKARIKA:— It is proper. Now where is the Queen ? And what is she doing ?

शालातः संजवनात् । विद्यापारगामिनामधीतवेदवेदाङ्गनाम् । नित्यदक्षिणा प्रतिदिनदेया दक्षिणा । दक्षिणां मासिकीमिति पाठे मासस्येयं मासिकी तावत्कालपर्याप्ता ।] पुरोहितस्य राज्ञः पुरोधसः । श्रुतं देव्या इति शेषः । भर्तृदारकः राजपुत्रः । आयुर्निमित्तमायुषो वृद्धचर्यम् । अष्टादश सुवर्णाः स्वर्णकर्पाः परिमाणं यस्यास्ताम् । दक्षिणीयो दक्षिणाहः । [विजयन्ते शत्रूनि विजयाः । विजयादेष ते दण्डाः सैन्यानि च तैः । मोक्षितो बन्धादित्यर्थः ।] महान्तारो येषां तानि महासाराणि महार्घाणि । यद्वा महान्ति च तानि साराणि श्रेष्ठानि च तानि ।] ततः प्रविशतीत्यादि । [अशोकस्य सत्कारः संमानकरणं तत्र व्यापृतया । प्रसूनलक्ष्मीं पुष्पशोभां । धर्मासनगतं न्यायासनस्थितम् वैतप्रलिकौ राज्ञः कालादेः बोधकरो बन्दिविशेषो । दण्डेन शासनेन ॥] परभुतेत्यादि । [हे वरद अभीष्टद । अङ्गवान् शरीरवान् अनङ्ग मदन इव परभुतानां कोकिलानां

सार०—मङ्गलगृह आसनस्था भूत्वा विदमभिव्याद्भाला वीरसेनेन प्रेषितं
लेखकरैर्वाच्यमानं लेखं शृणोति । (क)

मधुकारिका—कः पुनर्विदर्भराजवृत्तान्तः । (ख)

सार०—वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनायः । मोचि-
तश्चास्य दायादो माधवसेनः । दूतश्च तेन महासाराणि रत्नवाहनानि शिल्पकारिका-
भूयिष्ठं परिजनं चोपायनीकृत्य भर्तुःसकार्यं प्रेषितः श्वः किल भर्तारं पश्यतीति । (ग)

मधुकारिका—गच्छ । अनुतिष्ठान्नो निभोगम् । अहमपि देवी प्रेक्षिष्ये ।
(इति निष्क्रान्तौ ।) (घ)

प्रवेशकः ।

(ततः प्रविशति प्रतीहारी ।)

प्रतीहारी—आशताम्बयोक्तकारव्यापृतया देव्या । विशापय आर्यपुत्रम् ।
इच्छाम्यार्यपुत्रेण सहायोक्तवृत्तस्य प्रसूतलक्ष्मीं प्रत्यक्षीकुरुमिति । तद्यावद्भर्मासनगतं देवं
प्रतिपालयामि । (इति परिज्ञामति ।)

(नेपथ्ये वैतालिकौ ।)

दिष्ट्या दण्डेनारिधिरःसु वसेत देवः ।

प्रथमः—

परभूतकलव्याहारेषु त्वमात्तरतिर्मधुं

नयसि विदिशार्तारोचानेष्वनङ्ग इषाङ्गवान् ।

विजयफरिणामालानत्वं गतैः प्रचलस्य ते

वरद वरदारोघोवृक्षैः सहायनतो रिपुः ॥ १ ॥

(क) मङ्गलगृहे आसनस्था भविज विजम्बविसंज्ञादो भाद्रुणा वीरसेनेन
प्रेषितं लेखकरैर्वाच्यमानं लेखं सुनाति । (ख) को उग्र विदम्भराजवृत्तान्तो ।
(ग) वशीकृतो किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाहो । मोक्षदो
अ से दायादो माधवसेनो । दूदो अ तेन महासाराणि रत्नवाहनानि शिल्पकारि-
काभूयिष्ठं परिजनं अ उपायनीकरिज भट्टिणो सकार्यं पेषिदो सुवो किल भट्टारं
देखिस्सदिति । (घ) गच्छ । अनुचिदु अत्तणो निजोअं । अहं वि देवीं पेखिस्सं ।
(ङ) आणत्तहि असोअसकारवावुदाए देवीए । विण्णावेहि अज्जउत्तं । इच्छहि
अज्जउत्तेण सह असोअस्सस्सपसूनलच्छि पच्चस्सीकादुत्ति । ता जाव धम्मासणगद
देवं पडिवालेमि ।

कलेषु मधुरेषु व्याहारेषु स्तुतेषु आत्ता कृता रतिः प्रीतिर्येन स आत्तरतिः त्वम् ।
राजपक्षे परभूतानां सेवकानाम् । बन्दिनामित्यर्थः । व्याहारेषु स्तुतिषु इत्यपि
योज्यम् । विदिशा नाम नदी तस्याः तीरयोर्वानि उद्यानानि उपवनानि तेषु मधुं

SARASAKA:— She, seated on a seat in the Auspicious-Hall is listening to a letter read out by the clerks and sent from the Vidarbha country by brother Virasena.

MADHUKARIKA:— What again is the news about the Vidarbha-King ?

SARASAKA:— It is reported that the Vidarbha-King has been brought under control by the victorious army of the King, and his relation Mādhavasena has been released. And it is reported that the messenger sent by him to the Lord with a present of very valuable jewels and vehicles and attendants mostly consisting of girls skilled in arts will see the Lord to-morrow.

MADHUKARIKA:— Go, execute your duty. I, too, shall see the Queen. (*Exeunt both.*)

Here ends the Praveshaka.

(*Then enters the Fem. Door Keeper.*)

FEM. D. KEEPER:— I am ordered by the Queen engaged in honouring the Ashoka. "Request my Lord, I, accompanied by the Lord, desire to see with my own eyes the splendour of the blossoms of the Ashoka tree." So in the mean-while I will wait for His Majesty sitting on the judgment-seat.

(*Walks about*) (*Behind the curtain the two Bards*)

It is good that His Majesty tramples upon the heads of the enemies by means of the army.

FIRST:—

You, taking delight in the sweet notes of the cuckoos pass the Spring, like the bodiless one (मदन) in a bodily form in the gardens on the banks of Vidisha; (while) oh giver of boons, your enemy — you who are mighty — is bent down together with the trees on the banks of Varadā (trees) which served as tying posts for the victorious elephants. (1)

वसन्तं नयसि । यद्वा अङ्गवान् प्रशस्तशरीरवान् त्वम् । अनङ्गः काम इव । आत्ता गृहीता रतिः संतोषः तन्नाम्नी पत्नी च येन सः । विदिशातीरोद्यानेषु परभूतानां कोकिलानां वन्दिनां च कलव्याहारेषु मधुं वसन्तं माधुर्यं च नयसि । परभूतेति उद्यानविशेषणं वा । किं च प्रबलस्य ते तव विजयकरिणां विजयहस्तिनां आलानत्वं बन्धनस्तम्भत्वं गतैः । आलानां कैरुपोढबलस्येति पाठे उपोढबलस्य उपोढं वृद्धिं गतं इत्थं सामर्थ्यं यस्य तस्य प्रकुण्टसामर्थ्यस्य ते आलानमङ्कः चिह्नं येषां तैः । आलानां कैरुबन्धनशृङ्खलचिह्नितैः इत्यर्थः ।

द्वितीयः—

विरचितपदं वीरप्रीत्या सुरोपम सुरिभिः—

अरितमुभयोर्मध्येऋत्य स्थितं कथयैदीकान् ।

तव हृतवतो दण्डानीकैर्विदमपतेः श्रियं

परिघागुरुभिर्दोभिः शौरेः प्रसह्य च रुक्मिणीम् ॥२॥

प्रतीहारी—एष जयशब्दसूचितप्रस्थानो भर्तेत एवागच्छति । अहमपि तावदस्य प्रमुखात्किंचिदपस्त्येतन्मुखालिन्दतोरणं समाभिता भवामि । (इत्येकान्ते स्थिता ।)

(क)

(ततः प्रविशति सवयस्यो राजा ।)

राजा—

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां

श्रुत्वा विदमपतिमानमितं बलैश्च ।

धारामिरातप इषाभिहतं सरोजं

दुःखायते च हृदयं सुखमभुते च ॥ ३ ॥

विदूषकः—यथाहं पश्यामि तथैकान्तमुक्षितो भवान्भविष्यति । (ख)

राजा—कथमिव ।

विदूषकः—अद्य किल देव्या पण्डितकौशिकी भणिता । भगवति यत्नं प्रसाधनगर्वं बहसि तदर्शय मालविकायाः शरीरे वैदर्भं विवाहनेपथ्यमिति । तथा च सविशेषालंकृता मालविका । तत्रभवती कदाचित्पूरयेद्भवतोऽपि मनोरथम् । (ग)

राजा—सखे मदपेक्षानुवृत्त्या निहृतेष्वाया धारिण्याः पूर्वचरितैः संभाव्यते एतत् ।

(क) एसो जयसहस्रदण्डप्रस्थानो भट्टा इदो एव्व आगच्छदि । अहं वि दाव इमस्स पम्हावो किंवि ओसरिअ एदं मुहालिन्दतोरणं समस्सिदा होंमि । (ख) जह अहं पेक्खामि तह एकन्तमुहिदो भवं हविस्सदि । (ग) अज्ज किल देवीए पण्डित-कोसिकी भणिदा । भववदि जं तुमं पसाहणगव्वं बहसि तं दसेहि मालविजाए सरीरे वैदर्भजं विवाहणेवच्छति । ताए अ सविसेसालंकितदामालविजा । तत्तहोदी कदावि पूरेद भवदोवि मनोरहं ।

वरदारोषोवृक्षैः वरदा नाम विदर्भदेशस्था काचिन्नदी तस्या रोधसि स्थिता वृक्षा रोषो-वृक्षास्तैस्तीरस्थतपभिः सह रिपुः वैदर्भः जयन्तः नम्रतां गतः ॥१॥ विरचितेत्यादि । (हे सुरोपम देवतुल्य । परिघगुरुभिः परिघास्त्रवद् दुर्दैः अगलादीर्घैरिति वा । प्रसह्य हठात् रुक्मिणीं हृतवतः शौरेः । दूरस्य गोत्रापत्यं पुमान् शौरेः कृष्णः तस्य । दण्डानीकैः शासकसेनाभिः विदर्भपतेः श्रियं प्रसह्य बलात् हृतवतः तव च । उभयोः चरितं सुरिभिः

SECOND :—

Oh god-like one, the exploits of (you) two achieved in respect of the Krathakaisikas, have been versified by poets out of their love for heroes, — of you, who have taken away the royal glory of the king of the Vidarbhas, by means of divisions of the army and of Kṛṣṇa, who forcibly carried away Rukmini, by his arms as strong as iron-bolts. (2)

FEM. D. KEEPER :— Here is the Lord coming in this very direction, his setting forth being indicated by words of 'Victory'. I, too, in the meanwhile, receding a little from his front, shall take recourse to the arch of this front terrace. (*Thus stands aside.*)

.... (*Then enters the King with friend.*)

KING :—

Thinking of the beloved to be one, the union with whom is far from easy, and having heard that the Lord of Vidarbhas has been brought under control by the armies, my heart like a lotus struck by showers in the heat of the sun, experiences pain and enjoys pleasure at the same time. (3)

VIDUSAKA :—As I see; Your Honour will be completely happy.

KING :—How possibly ?

VIDUSAKA :—To-day indeed the learned Kauśiki was addressed by Queen Dhārīni. "Revered Lady, if you bear pride upon decoration then display on Mālavika's person the wedding dress prevalent in the Vidarbha country." And by her Mālavikā was decorated in a special manner. Her Ladyship may perhaps would be gratifying your desire.

KING :—Friend, this is possible judging from the past acts of Dharini, whose jealousy has gone away on account of the deference to my desires.

कविभिः वीरप्रीत्या शूरप्रीत्या विरचितानि पदानि शब्दाः यत्र तयामूर्तं सत् ।) कृपक-
शिकान् विदर्भदेशान् मध्येकृत्य । आक्रम्येत्यर्थः । जय इति शब्दो जयशब्दः तेन सूचितं
प्रस्थानं यस्य सः । मुखे स्थितमलिन्दं मुखालिन्दं तस्य तोरणम् । कान्तां विचिन्त्ये-
त्यादि । (कान्तां मालविकां) मुलभेतरसंयोगां (मुलभावित्रो दुर्घट इत्यर्थः) संप्रयोगः
प्राप्त्युपायो यस्याः । ताम् ।) दुर्लभसमागमाम् । विचिन्त्य (विदर्भपति मम कलः सख्यैः

प्रतीहारी—(उपगम्य ।) जयतु भर्ता । देवी विज्ञापयति । तपनीयाशोकस्य कुसुमसौभाग्यदर्शनेन ममारम्भः सफलः क्रियतामिति । (क)

राजा—ननु तत्रैव देवी ।

प्रतीहारी—अयं किम् । यथाईदंमानसुखितमन्तःपुरं विसृज्य मालविका-पुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति । (ख)

राजा—(सहर्षं विदूषकं विलोक्य) अयत्नेन गच्छामतः ।

प्रतीहारी—इत इतो देवः । (सर्वे परिक्रामन्ति ।) (ग)

विदूषकः—(विलोक्य) भो वयस्य किञ्चित्परिवृत्तयौवन इव वसन्त-प्रमदवने लक्ष्यते । (घ)

राजा—यथाह भवान् ।

अग्रे विकीर्णकुरवकफलजालकभिद्यमानसहकारम् ।

परिणामाभिमुखमृतोरुसुकयति यौवनं खेतः ॥ ४ ॥

विदूषकः—(परिक्रम्य) भो अयं स दत्तनेपथ्य इव कुसुमस्तवकैस्तपनीयाशोकः । अवलोकयतु भवान् । (ङ)

राजा—स्थाने सख्यं प्रसवमन्धरोऽभूत् । यदिदानीमनन्यसाधारणी शोभामुद्गति । पश्य ।

(क) जेतुं भट्टा । देवी विष्णवेदि । तवणीआसोअस्स कुसुमसौहृग्गदंरणेण सह आरम्भो सफलो करीअहुति । (ख) अहं ई । जहारहसंमाणसुहिजं अन्तेउरं विसृज्जिअ मालविकापुरोएण अत्तणो परिजनेण सह देवं पडिवालेदि । (ग) इदो इदो देवो । (घ) भो वयस्स किञ्चि परिवृत्तयौवणो विअ वसन्तो प्रमदवणे लक्खी-अदि । (ङ) भो अजं सो दिण्णनेवच्छो विअ कुसुमत्पवणहि तवणीआसोओ । ओलोअतु भवं ।

आनभितं वशीकृतं च श्रुत्वा । आतपे सूर्यप्रकाशे स्थितं धाराभिः वृष्टिपातैः अभिहतं ताडितं च सरोजमिव मम हृदयम् । एकस्य विषादहेतुत्वात् दुःखायते । अपरस्य हर्षं हेतुत्वात् सुखमभ्युते अनुभवति च ॥ ३ ॥ अलंकर्षोत्पेवरूपम् । वैदर्भं विदर्भदेशीयम् । विदर्भदेशीयानां प्रसाधनविधौ प्रसिद्धत्वात् । विवाहसंबन्धि नेपथ्यमलंकरणम् । तत्रभवती धारिणीत्यर्थः । (मयेशानुवृत्त्या मदच्छानुकूलवर्तनेन । निवृत्ता ईप्सया तस्याः । यथाईदंश्चासौ संमानयच तेन सुखितम् । मालविका पुरोगा अग्रेसरी यस्य तेन । परिवृत्तं गतं यौवनं तादृश्यं यस्य स तथोक्तः ।) अग्रे विकीर्णेत्यादि । (अग्रे पुरतः । विकीर्णानि कुरवकाणि कुरवकपुष्पाणि यत्र तत् विकीर्णकुरवकं च फलजालकेन भिद्यमानाः मित्रा दृश्यमानाः सहकारा यत्र तच्च तथोक्तम् । यद्वा विकीर्णानां कुरवकाण-

FEM. D. KEEPER:— (*Approaching*) May the Lord be victorious ! The Queen requests, " May my undertaking be made fruitful by your beholding the splendour of blossoms of the golden Asoka."

KING:— Is the Queen just there ?

FEM. D. KEEPER:— Yes. Having dismissed the harem, pleased being honoured in accordance as each deserved, she has been waiting for Your Majesty accompanied by her attendants having Mālavikā as the foremost.

KING:— (*With delight, having looked at Vidūṣaka*) Jayasena, go ahead.

FEM. D. KEEPER:— This way, this way Your Majesty, (*All walk about.*)

VIDUSAKA:— (*Looking*) Oh friend, in the Pramāḍavana, the spring appears to be a little past its youth.

KING:— As you say.

The youth of the season, in which the Kurabaka flowers are scattered in front and the mango trees are bursting out in a net work of fruits, and which is approaching its end, makes the mind anxious. (4)

VIDUSAKA:— (*Walking about*) Oh here is that golden Asoka, furnished with a dress as it were by the bunches of flowers. May Your Honour look at it.

KING:— It was indeed quite proper that this was slow in putting forth flowers, since now it displays an uncommon beauty. See.

फलजालकेन निद्यमानाः सहकारा यत्र तच्च तपोक्तम् । परिणामस्य अभिमुखं
समाप्तमध्यावस्थं ऋतोः यौवनं चेतः उत्सुकयति सोत्कण्ठं करोति ॥४॥ दत्तानेपथ्यः
कृतभूषणः । प्रसवमन्थरः प्रसवे पुष्पधारणे मन्थरः अलसः ।) सर्वांशोकेत्यादि ।
(प्रथमं वसन्तावतारारम्भे सूचितः स्नापितः वसन्तस्य विभवः पुष्पादिसंपत्तिर्येतेषाम् ।
सर्वे च ते अशोकद्वयस्थेऽं कुसुमानि । निर्वृत्तः दोहदः नारीपादाघातरूपः यस्य स निर्वृत्त
दोहदः तस्मिन् अस्मिन् पुरो दृश्यमाने तपनीयाशोके संक्रान्तानि इव ॥५॥ विश्वम्भः
मालविकाप्राप्तिविषये विश्वस्तः । संनिहितेषु समीपस्थेषु । पार्श्वपरिवर्तिनीं तस्याः पार्श्वे
अवस्थानमित्यर्थः ।) मामियमित्यादि । (इयं देवी धारिणी प्रियया मालविकया वितया-
स्तविनयमुपस्थिताऽनुवर्तमाना । अनूस्थिता इति पाठे देवीमुत्थितामनूत्थितेत्यर्थः ।
विस्मृतं हस्ते वर्तमानं कमलं यया तथा विस्मृतहस्तकमलया नरेन्द्रकन्या राजलक्ष्म्या

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।

निर्वृत्तदोहदेऽस्मिन्संकान्तानीव कुसुमानि ॥ ५ ॥

विदूषकः—भोः विसन्धो भव । अस्मान् संनिहितेष्वपि धारिणी पार्श्व-
परिवर्तीनीं मालविकामनुमन्यते । (क)

राजा—(सङ्घर्षम् ।) सखे पश्य ।

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियया ।

विस्मृतहस्तकुमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

(ततः प्रविशति धारिणी परित्राजिका मालविका विभवतश्च परिवारः ।)

मालविका—(आत्मगतम् ।) जानामि निमित्तं कौतुकालंकारस्य । तथापि
विसिनीपत्रगतमिव सलिलं वेपते मे हृदयम् । अपि च दक्षिणेतरेदपि मे नयनं बहुधाः
स्फुरति । (ख)

विदूषकः—भो वयस्य विवाहनेपथ्येन सविशेषं खलु शोभते अत्रभवती
मालविका । (ग)

राजा—पश्याम्येनाम् । यैषा—

अनतिलम्बिदुकूलनिवासिनी बहुभिरामरजैः प्रतिभाति मे ।

उदुगणैरुदयोन्मुखचन्द्रिका गतहिमैरिव चैश्वर्यमावरी ॥ ७ ॥

देवी—(उपेत्य ।) जयत्वायंपुत्रः । (घ)

विदूषकः—वर्धतां भवती । (ङ)

परित्राजिका—विजयतां देवः ।

राजा—भगवति अभिवादये ।

(क) भो विसन्धो होहि । अहोसु सनिहिदेसु वि धारिणी पासपरिवर्तिणीं
मालविजं अनुमन्नेदि । (ख) जानामि निमित्तं कौतुकालंकारस्य । तद् वि
विसिनीपत्रगतं विजं सलिलं वेपति मे हृदयं । अपि च दक्षिणेतरे
वि मे णज्जणं बहुधा स्फुरति । (ग) भो वयस्य विवाहनेपथ्येन सविशेषं खलु
सोहृदि अत्तहोदि मालविजा । (घ) जेदु अज्जउत्तो । (ङ) बहुदु मोदी ।

उपस्थिता वसुमती भूदेवी इव मामभ्युत्तिष्ठति अभ्युत्थानेन संभावयति । विस्तृतहस्त-
कुमलयेति पाठे विस्तृतं हस्त एव कुमलं यस्याः । पक्षे विस्तृतं हस्तवर्ति कुमलं यस्या
इति योज्यम् । नरेन्द्रलक्ष्म्येत्युपमानेन मालविकाया भाग्यातिशयो ध्वनितः वसुमतीवेति
धारिण्याः क्षमाशीलता सूचिता । उपमालंकारः ॥ ६ ॥ कौतुकं विवाहोत्सवस्तत्संबन्धी
अलंकारो नेपथ्यविधानं तस्य । विसिन्ध्याः कुमलिन्याः पत्रगतं पत्रस्थितम् ।
दक्षिणादितरत् दक्षिणेतर्द वाममित्यर्थः । वामनयनस्फुरणेनेष्टलाभः सूचितः ।

१. अनुत्थिता । २. विस्तृतम् ।

The flowers of all *Aśoka* trees that first indicated the Spring, are as it were transferred to this whose longing has been fulfilled. (5)

VIDUSAKA :— Oh, be at ease. Though we are near *Dhārīṇī* allows *Mālavikā* to be by her side.

KING :— (*With delight*) Friend, see.

Here is the Queen attended by the beloved, rising up out of modesty, in order to receive me, like the Earth attended by the goddess of Royalty who has forgotten to take the lotus in the hand. (6)

(*Then enter Dhārīṇī, Parivrajikā, Mālavikā, and the attendants according to rank.*)

MALAVIKA :— (*To herself*) I know the cause of the wedding decoration, still my heart trembles like the water lying on a lotus leaf, and more over even my left eye throbs repeatedly.

VIDUSAMA :— Oh friend, her ladyship *Mālavikā* indeed appears all the more beautiful by this wedding attire.

KING :— I see her. She who —

Clothed in a silk-garment not much hanging down, appears to me with her many ornaments, like a night in the month of *Chaitra*, with the moon-light just coming up and with the clusters of stars free from mist. (7)

QUEEN :— (*Approaching*) May my Lord be victorious.

VIDUSAKA :— May Your Ladyship prosper.

PARIVRAJIKA :— May His Majesty be victorious.

KING :— Revered Lady, I bow to you.

अनतिलम्बीत्यादि । (नातिलम्बते इत्यनतिलम्बि यद् दुकूलं क्षीमं तन्निवस्ते परिधत्ते इति निवासिनी । इयं मालविका बहुभिः आनरणैः युक्ता मे प्रतिभाति । केवेत्याह । गतमपसृतं हिमं कान्तिप्रतिबन्धकं तुहिनं येषां तैः उद्गुणैः नक्षत्रसमूहैः युक्ता । उदयोन्मुली आसन्नोदयेत्यर्थः । चन्द्रिका यस्यां तथामृता चैत्रविभावरी चैत्ररात्रिः इव । उपमालङ्कारः । ॥७॥ तरुणीजनः सहायः सहचरः यस्य तस्य तव । संकेतगृहं रतिसंकेतस्थानम् । त्वामत्र प्रियजनेन संगमयितुमिच्छाम इति ध्वनितोर्थः । व्रीडया व्रीडेन वा सहितं यया तथा सखीडं सलज्जम् । अशोकमिति 'अमितः परितः' इत्यादिना द्वितीया ।) नायं देव्या इत्यादि । (अयमशोकः देव्या ईदृशानां सत्कारणां संकेतकरणरूपसंमानानां भाजनत्वं पात्रतां न नेय इति न । अपि तु नेय एव । द्वी नवौ प्रकृतार्थदादर्थं गमयतः । यः अशोकः माधवधिया वसन्तलक्ष्म्या नियोजे कुमुमधारण-

परिदराजिका—अभिप्रेतसिद्धिरस्तु ।

देवी—(सस्मितम् ।) आर्यपुत्र एष तेऽस्माभिस्तदणीजनसहायस्याशोकः
(क)
संकेतग्रहं कल्पितः । (ख)

विदूषकः—भोः आराधितोऽसि ।

राजा—(समीढमशोकमभितः परिक्रामति ।)

नायं देव्या भाजनस्थं न नेयः सत्काराणामीदृशानामशोकः ।

यः सावज्ञो माधवश्चीनियोगे पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥ ८ ॥

विदूषकः—भो विस्मयो भूत्वा त्वं यौवनवतीमिमां पश्य । (ग)

देवी—काम् । (घ)

विदूषकः—भवति तपनीयाशोकस्य कुसुमशोभाम् । (ङ)
(सर्वं उपविशन्ति ।)

राजा—(मालविकां विलोक्य । आत्मगतम् ।) कष्टः खलु संनिधिवियोगः ।

अहं रयाङ्गनामेव प्रिया सहचरीय मे ।

अननुज्ञातसंपर्का धारिणी रजनीय नौ ॥ ९ ॥

(प्रविश्य)

कञ्चुकी—विजयतां देवः । देव अमारयो विज्ञापयति । तस्मिन् विदर्भविष-
योपायने द्वे शिल्पकारिके मार्गपरिभ्रमादलपुशरीरे इति पूर्वं न प्रवेशिते । संप्रति
देवोपस्थानयोग्ये संवृत्ते । तदाहां देवो दातुमर्हसीति ।

राजा—प्रवेशय ते ।

कञ्चुकी—यदाज्ञापयति देवः (इति निष्क्रम्य तान्वां सह पुनः प्रविश्य ।)
इत इतो भवत्यौ ।

(क) अज्जउत्त एस ते अहोहिं तरणीजणसहाअस्स असोओ संकेदघरी
कण्ठिदो / (ख) भो आराहिओसि । (ग) मो वीसदो भविअ तुमं जोब्बणवदि इमं
पेक्ख । (घ) कं । (ङ) भोदि तवणीआसोअस्स कुसुमसोहम् ।

रूपे सावज्ञः कृतावमाननः सन् त्वत्प्रयत्ने बोहदपूरणरूपे पुष्पैः पुष्पसमूहया आदरं
शंसति । त्वत्प्रयत्ने दक्षितादरस्यास्य त्वया संमानकरणमत्यन्तमुचितमेवेति भावः ।
॥ ८ ॥ इमां मालविकामिति विदूषकत्वाभिप्रेतोर्थः । संनिधिवियोगः संनिधौ
सामीप्ये वियोगः ।) अहं रयाङ्गनेत्यादि अहं रयाङ्गस्य चक्रत्य नाम यस्य
स रयाङ्गनामा चक्रवाक इव । मे प्रिया मालविका सहचरी चक्रवाकी इव । नौ
आवयोः अननुज्ञातसंपर्का अननुज्ञातः अननुमतः संपर्कः संगमो यया सा धारिणी रज-
नीय उपमालंकारः ॥ ९ ॥ विदर्भविषयाद्विदर्भदेशादागते उपायने । अलपु असुन्दरं जड

PARIVRAJIKA :— May there be the accomplishment of the desired object.

QUEEN :— (*With a smile*) My Lord, here is this Aśoka intended by us as a rendezvous for you, accompanied by the young ladies.

VIDUSAKA :— Oh you have been propitiated.

KING :— (*Walking round the Aśoka with bashfulness*).

It is not that this Aśoka should not be made i. e. it really deserves to be made the object of such honours by Her Ladyship, (Aśoka) who full of contempt for the command of Vernal Beauty has shown regard for your efforts by means of flowers. (8)

VIDUSAKA :— Oh, being at ease, see this one full of youth.

QUEEN :— Whom ?

VIDUSAKA :— Lady, the splendour of the blossoms of the golden Aśoka.

(*All sit down*)

KING :— (*Looking at Mālavikā, to himself*) Separation-in-presence is indeed painful.

I am like the Cakravaka, my beloved is like my mate, while Dhārīṇī, not permitting our union is like the night. (9)

(*Having entered*)

CHAMBERLAIN :— May His Majesty be victorious. Your Majesty, the Minister requests, " Out of those presents from the Vidarbha country, two girls skilled in arts were not sent to Your Majesty before; as they were not in good condition of body owing to the fatigue of the journey. At present they are fit for appearing before Your Majesty. So His Majesty deserves to give further orders."

KING :— Make them enter.

CHAM. :— As His Majesty commands. (*Having gone out and returning with them.*) This way, this way, Your Ladyships.

वा शरीरं ययोस्ते । देवोपस्थानयोग्ये देवस्य राजस्तव उपस्थाने सेवायां योग्ये । हृदय-
समवस्था हृदयस्य दशा । सत्यो भवतु सुखप्राप्त्यर्थः । अभिविनीते शिक्षिते । अम्यन्तरे
लम्बशिक्षे । निपुणे इत्यर्थः । विजयदण्डैर्जयिनीभिः सेनाभिः । पादुकापरिभोगेन
उपानहमिवोपयुज्येत्यर्थः । यथा सुरभिचन्दनस्य पादुकात्वेनोपयोगोऽत्यन्तं गह्वंस्तथा

प्रथमा—(जनान्तिकम्) सखि मदनिके अपूर्वमपीदं राजकुलं प्रविशन्त्याः
प्रसीदति मे हृदयम् । (क)

द्वितीया—व्योस्तिके ममाप्येवमेव । अस्ति खलु लोकप्रवादः आगामि
मुखं दुःखं वा हृदयसमवस्था कथयतीति । (ख)

प्रथमा—स सत्य इदानीं भवतु । (ग)

कञ्चुकी—एष देव्या सह देवस्तिष्ठति । उपसर्पतां भवत्यौ ।

(उभे उपसर्पतः)

[मालविका परित्राजिका च चेत्थी दृष्ट्वा परस्परमवलोकयतः ।]

उभे—[प्रणिपत्य ।] जयतु भर्ता । जयतु भट्टिनी । (घ)

[राजाशया उभे उपविष्टे ।]

राजा—कस्यां कलायामभिनिनीते भवत्यौ ।

उभे—भर्तः संगीतेऽभ्यन्तरे स्वं । (ङ)

राजा—देवि गृह्यतामनयोरन्यतरा ।

देवी—मालविके इतः पश्य । कतरा ते संगीतसहकारिणी रोचते । (च)

उभे—[मालविकां दृष्ट्वा ।] अहो भर्तृदारिका । [प्रणम्य ।] जयतु जयतु
भर्तृदारिका । [इति तया सह बाष्पं विसृजतः] (छ)

[सर्वे सविस्मयवलोकयन्ति ।]

राजा—के भवत्यौ । का वेद्यम् ।

उभे—देव इयमस्माकं भर्तृदारिका । (ज)

राजा—कथमियं ।

उभे—भृणोतु भर्ता । यः स भर्ता विजयदण्डैर्विदभर्नाथं वशीकृत्य बन्ध-
नान्मोचितः कुमारो माधवसेनो नाम तस्येयं कनीयसी भगिनी मालविका नाम । (झ)

(क) ह्या मदनि ए अपूर्वमि इमं राजकुलं पविसन्ती ए प्रसीदति मे ह्रिज्जं ।
(ख) जोसिणी ए महि एव एव । अस्ति अ लोअप्पवादो आगामि मुखं दुःखं वा
ह्रिज्जसमवस्थां कहेदिति । (ग) सो सच्चो दाणि होदु । (घ) जेदु भट्टा । जेदु
भट्टिणी । (ङ) भट्टा संगीदे अवभन्तरेह्य । (च) मालवि ए इदो पेक्ख । कतरा ते
संगीदसहकारिणी रुचदि । (छ) अहो भट्टिदारिका । जेदु जेदु भट्टिदारिका ।
(ज) देव इज्जं जह्माणं भट्टिदारिका । (झ) सुणादु भट्टा । जो सो भट्टिणा
विजयदण्डैर्हि विदम्भणाहं वसीकरिअ बन्धणादो मोदओ कुमारो माहवसेणो नाम
तस्स इज्जं कणीअसी भइणी मालविआ नाम ।

अस्या अपि परिचारिकासु नियोजनमिति भावः । इत्थंभूता एतामवस्थां गता । अस्मा-
दृशं दासीरूपम् । उज्जित्वा त्यक्त्वा । गूढमप्रकाशम् । स्वरसंयोगः स्वरसंघटना ।

FIRST:— (*Aside*) Friend Madanikā, my heart feels gratified while entering this palace though not seen before.

SECOND:—Jyotānikā, the same is the case with me too. There is the popular saying that the state of the mind indicates the coming happiness or misery.

FIRST:— May it be true at present.

CHAM:— Here is His Majesty sitting in the company of the Queen. May Your Ladyships approach.

(*Both approach*)

(*Mālavikā and Parivrājikā look at each other on seeing the two maids.*)

BOTH (*Having bowed down*) May the Lord be victorious ! May the Mistress be victorious !

(*Both sit down by royal order*)

KING:— In what art are you instructed ?

BOTH:— Lord, we have an insight in music.

KING:— Queen, take one of these.

QUEEN:— Mālavikā, look here, Which of these two do you like to be your companion in music ?

BOTH:— (*Looking at Mālavikā*) Oh the Princess ! (*Having bowed down*) Victory, victory to the Princess ! (*They shed tears along with her.*)

(*All look on with astonishment*)

KING:— Who are you ? And who is this ?

BOTH:— Your Majesty, she is our Princess.

KING:— How possibly ?

BOTH:— May the Lord listen. She is the younger sister, named Mālavikā of the Prince Mādhavasena by name, who was released from confinement by the Lord having subdued the King of Vidarbha, by means of the victorious armies.

तस्या इव अस्याः स्वर आभातीत्यर्थः । दुःखेन असौ कष्टेण । विभाव्यते अभिज्ञायते । तथागतभ्रातृकां तथागतो बन्धनं प्राप्तो भ्राता यस्यास्ताम् । अपवाह्य अपनीय । भवत्संबन्धापेक्षया भवता यः संबन्धो वैवाहिकस्तदपेक्षया तमुद्दिश्य । पथिकसार्धमश्वगसमूहम् । विदिशा अग्निमित्यस्य राजधानी तां गच्छतीति यामी सम् । गताध्यागतः आक्रान्तः अध्वा मार्गो येन सः । तूणीरपट्टेत्यादि । तूणीरानां शरवीनां पट्टैर्बन्धनवध्रीभिः परिणद्धानि विशालतां गतानि भुजान्तरालानि भुजमध्यभागा यस्य ।

देवी—कथं राजदारिकेयम् । चन्दनं खलु मया पादुकापरिभागेण दूषितम् ।
(क)

राजा—अथात्रभवती कथमित्यंभूता ।

मालवि०—(निःश्वस्य । आत्मगतम्) विधिनियोगेन । (ख)

द्वितीया—शृणोतु भर्ता । दायादवशंगतेऽस्माकं भर्तृदारके माधवसेने
तस्यामात्येन आर्यसुमतिना अस्मादृशं परिजनमुष्णित्वा गूढमपनीतेषा । (ग)

राजा—श्रुतपूर्वं मयैतत् । ततस्ततः ।

द्वितीया—एतावदेव । अतः परं न जानीमः । (घ)

परिव्राजिका—अतः परमहं मन्दभाग्या कथयिष्यामि ।

उभे—भर्तृदारिके आर्यकौशिक्या इयं स्वरसंयोगः । (ङ)

माल०—ननु सेव । (च)

उभे—यतिवेषधारिण्यार्वकौशिकी दुःखेन विभाव्यते । भगवति वन्दावहे ।
(छ)

परिव्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथमाप्तवर्गोऽयं भगवत्पुत्रः ।

परिव्राजिका—एवमेतत् ।

विदू०—तेन हि कथयतु भगवत्पुत्रभवत्या वृत्तान्तावशेषम् । (ज)

परिव्राजिका—(सदैक्यम् ।) श्रूयतां तावत् । माधवसेनसचिवं सुमतिं
वमाप्रजमवगच्छ ।

राजा—उपलब्धम् । ततस्ततः ।

परि०—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धापेक्षया
पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ।

परि०—स चाटव्यन्ते निविष्टो गताध्वा वणिग्जनो विश्रमितुम् ।

राजा—ततस्ततः ।

परिव्राजिका—ततः

(क) कहं राजदारिका इअं । चन्दनं सु मए पादुआपरिमोएण दूषितं ।
(ख) विहिणिओएण । (ग) सुणानु भट्टा । दायादवसंगवे अम्हाणं भट्टिदारए
माहवसेणे तस्स अमच्चेण अज्जसुमदिणा अम्हारिणं परिअणं उज्जिअ मूढं अबणीदा
एसा । (घ) एतिअं एव अदो वरं ण आणीमो । (ङ) भट्टिदारिए अज्जकोसिइए
विअ सरसंजोओ । (च) णं सा एव्व । (छ) जदिवेसधारिणो अज्जकोसिइ दुस्सेण
जिभावीअदि । भसवदि वन्दामो । (ज) तेण हि कहेहु भजवदो अत्तहोदीए
उत्तन्तावसेसं ।

आकर्णं कर्णो मर्यादीकृत्य लम्बते इति लम्बी शिखिपिच्छानां कलापस्तस्य धरतीति

QUEEN :— What ! she is a Princess ! I have indeed defiled sandal wood by using it as a shoe !

KING :— Now, how was Her Ladyship reduced to this state ?

MALAVIKA :— (*Having sighed, to herself*) Through the working of fate.

SECOND :— May the Lord listen. When our Prince Mādhava-sena had gone under the control of his kinsman, by his minister, the Revered Sumati, she was borne away secretly leaving off attendants like us.

KING :— This was heard by me before. What next ?

SECOND :— This much only. We do not know further than this.

PARIVRAJIKA :— What happened afterwards, I, unfortunate that I am, will relate.

BOTH :— Princess, this appears to be like the voice of the revered Kauṣiki.

MALAVIKA :— Why, this is, she indeed.

BOTH :— The revered Kauṣiki wearing the dress of an ascetic is recognized with difficulty. Revered Lady, we both bow down to you.

PARIVRAJIKA :— Welfare to you !

KING :— How now do they belong to the group of your acquaintances ? friends !

PARIVRAJIKA :— It is so.

VIDUSAKA :— Then let the revered Lady narrate the remaining part of Her Ladyship's account.

PARIVRAJIKA :— (*With emotion*) Listen then. Know Sumati, the minister of Mādhavasena, to be my elder brother.

KING :— Known. What next ?

PARIVRAJIKA :— He, having carried off this one whose brother had fared in that way, along with me, joined a body of travellers going to Vidiśā in expectation of establishing relationship with you.

KING :— What next ?

PARIVRAJIKA :— That body of merchants having travelled some way encamped in a forest to rest.

KING :— And then what ?

PARIVRAJIKA :— Then,

धारी । क्रोदण्डानि धनूषि पाणिषु यस्य तत्क्रोदण्डपाणि । निनदत्तु शब्दायमानम् । आपाते प्रथमाभिगमे एव दुष्प्रसहं दुस्तेन सोढुं शक्यम् । एवंविधं प्रतिरोधकानां मार्गप्रति-

तूणीरपट्टपरिणद्धभुजान्तराल-
 माकर्णलम्बिशिखिपिच्छकलापधारि ।
 कोदण्डपाणि निनदत्प्रतिरोधकाना-
 मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥

(मालविका भयं रूपयति ।)

विदू०—भवति मा बिभेहि । अतिक्रान्तं खलु भगवती कथयति । (क)

राजा—ततस्ततः ।

परि०—ततो मुहूर्तं बद्धयुद्धास्ते पराङ्मुखीकृताः सार्यवाहयोद्धारस्तस्करैः ।

राजा—भगवति अतः परमिदानीं कष्टं श्रोतव्यम् ।

परिवाजिका—ततः स मत्सोदर्यः

इमां परीप्सुर्दुर्जाते पराभिभवकातराम् ।

भर्तृप्रियः प्रियैर्भर्तुरावृण्यमसुभिर्गतः ॥ ११ ॥

प्रथमा—हा हतः सुमतिः । (ख)

द्वितीया—अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता । (ग)

(परिवाजिका बाष्पं विसृजति ।)

राजा—भगवति तनुभृतामीदृशी लोकयात्रा । न शोच्यस्तत्रभवान्सफली-
 कृतभर्तृपिण्डः । ततस्ततः ।

परिवाजिका—ततोऽहं मोहमुपगता यावत्संश्रामुपलभे तावदियं दुर्लभदर्शना
 संवृत्ता ।

राजा—महत्खलु कुच्छ्रमनुभूतं भगवत्या ।

परिवाजिका—ततो भ्रातुः शरीरमग्निसात्कृत्वा पुनर्नवीभूतवैधव्यदुःखया
 मया त्वदीयं देशमवतीर्यमे काषाये गृहीते ।

राजा—युक्तः सज्जनस्यैष पन्थः । ततस्ततः ।

परिवाजिका—तत इयमप्याटविकेभ्यो वीरसेनं वीरसेनाय देवीं गता
 देवीपदे लब्धप्रवेशया मया पुनर्दृष्टा । इत्येतदवसानं कथायाः ।

(क) भोवि मा भजहि । अदिक्रान्तं खु भजवदी कहेदि । (ख) हा हदो सुमती ।

(ग) अबो खु भट्टिदारिआए इअं समवत्या संवृत्ता

रोधिनामनीकं सैन्यमाविरभूत् प्रादुरासीत् ॥ १० ॥ बद्धयुद्धाः बद्धं कृतं युद्धं
 यैस्ते । कृतयुद्धा इत्यर्थः । बद्धायुधा इति पाठे बद्धानि युद्धार्थमायुधानि यैस्ते ।
 सार्यवाहयोद्धारः अणिकपक्षीया योधाः ।] इमामित्यादि । दुर्जाते आपदि पराभिभ-
 वकातराम् । परेषां शत्रूणां [शत्रुकृत इत्यर्थः । यद्वा परैः] अभिभवः आक्रमणं तस्मा-
 त्कातरां भीतामिमां मालविकां परीप्सुः पर्याप्तुं परित्रातुमिच्छः । भर्तृप्रियः स्वामिभक्त

There appeared a hand of waylayers, bow in hand and shouting with their chests tied with quiver-traps, wearing plumes of peacock's feathers that hung down to their ears and with their onset very hard to bear. (10).

(*Mālavikā gesticulates fear.*)

VIDUSAKA :— Revered Lady fear not. The Revered Lady is narrating a past event.

KING :— What next ?

PARIVRAJIKA :— Then those caravan-warriors who had put up a fight for a short time, were repulsed by the robbers.

KING :— Revered Lady, what followed must be painful to hear now.

PARIVRAJIKA :— Then that brother of mine,

Who loved his Lord, wishing to save from calamity this (Princess) who was afraid of humiliation by the enemy, paid off the debt due to his Lord with his dear life. (11)

FIRST :— Alas ! Sumati is killed.

SECOND :— Hence indeed that such has been the condition of the Princess.

(*Parivrajikā sheds tears.*)

KING :— Revered Lady, such is the course of life of mortals. Your Honour who proved true to his master's salt ought not to be lamented for. What next ?

PARIVRAJIKA :— Then I who had fainted when regained consciousness, this one was not to be seen.

KING :— Great indeed, was the affliction experienced by the Revered Lady.

PARIVRAJIKA :— Then having laid into fire the body of my brother, I, whose sorrow of widowhood was renewed, came down to your country and took to these brown garments.

KING :— Such a course is proper for a good person. What next ?

PARIVRAJIKA :— Then this too passed from the foresters to Virasena, from Virasena to the Queen was again seen by me who had secured entrance into the Queen's palace—thus this is the end of the story.

प्रियैरिष्टैः [प्रयत्नेन रक्षणीयैरपि] असुभिः प्राणैर्भर्तुः [अनृणस्य भावः] आनृण्य-
मनृणत्वं यतः प्राप्तः । [आत्मनः भर्तुदत्तं पालनरूपमुक्तं तदुद्धितरक्षणे स्वप्राणव्ययेन
निरयातयत् ।] मृत इति भावः ॥११॥ तनुमृतां देहिनाम् । तनुत्यजामिति पाठे तनुं

मालविका—(आत्मगतम् ।) किं नु खलु संप्रतं भर्ता भणति । (क)

राजा—अहो परिभवोपहारिणां विनिपाताः । कुतः—

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।

स्नानीयवस्त्रक्रियया पत्रोर्णे वोपयुज्यते ॥ १२ ॥

देवी—भगवति त्वयाभिजनवतीं मालविकामनाचक्षाययाऽसंप्रतं कृतम् ।

(ख)

परि०—शान्तं वापं शान्तं वापम् । कारणेन खलु मया नैभृत्यमवलम्बितम् ।

देवी—किमिदं तत्कारणम् ।

(ग)

राजा—यदि वक्तव्यं कथ्यताम् ।

परि०—भूयताम् । इयं पितरि जीवति केनापि लोकयात्रागतेन सिद्धादेशेन

साधुना मत्समक्षमादिष्टा संवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः सदृशभर्तुगामिनीं भविष्यतीति । तदवश्यंभाविनामादेशमस्यास्तिर्थादशुभ्रया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया साधुकृतमिति पश्यामि ।

राजा—युक्ता प्रतीक्षा ।

कञ्चुकी—देव कथान्तरेणान्तरितम् । अमात्यो विज्ञापयति । विदभंगत-
मनुष्ठेयमवधारितमस्माभिः । देवस्य तावदभिप्रेतं श्रोतुमिच्छामीति ।

राजा—मौढस्य तत्रभवतोभ्रात्रोयंशसेनमाभवसेनयोर्द्वैराज्यमिदानीमवस्था-
पयितुकामोऽस्मि ।

तौ पृथग्वरदाकूले शिष्टामुत्तरवक्षिणे ।

नक्तंदिशं विभज्योभौ शीतोष्णकिरणाविव ॥ १३ ॥

कञ्चुकी—देव एवममात्यपरिषदे निवेदयामि ।

राजा—(अङ्गुल्या अनुमन्यते ।)

(निष्क्रान्तः कञ्चुकी)

प्रथमा—(जनान्तिकम् ।) भर्तृदारिके दिष्टया भर्तृदारकोऽर्धराज्ये प्रतिष्ठां
गमिष्यति ।

(घ)

(क) किं नु संपदं भट्टा भणादि । (ख) भवति तु एवमभिजनवदि मालविजं
अणाचनन्तीए असंपदं किवम् । (ग) किं विजं तं कारणम् । (घ) भट्टदारिए
दिठ्ठिआ भट्टदारओ अद्वरज्जे पठ्ठिठ्ठं गमिस्सदि ।

त्यज्यन्ति भ्रियन्ते इति तनुत्वजो मत्स्यास्तेषामित्यर्थः । लोकयात्रा लोकस्थितिः । सफली-
कृतो भर्तृपिण्डो भर्तृवत्तं वेतनं येन सः । दुर्लभं दर्शनं यस्यास्तथाभूता । केनाप्यपहृते

१ नैर्घृज्यम्, २ देवयात्रागतेन शिवादेशकेन, ३ a उपेक्षा, b अपेक्षा.

MALAVIKA :— (To herself) What, indeed would the Lord say now?

KING :— Oh the calamities bring on humiliation! For,

This one, deserving the title 'Queen' has indeed been used like a servant, like a silken-garment used for the purpose of a bath-towel. (12)

QUEEN :— Revered Lady, you acted improperly in not telling that Mālavikā comes from a noble family.

PARIVRAJIKA :— Heaven forbid! Heaven forbid! It was indeed for a definite reason that I resorted to secrecy.

QUEEN :— What can that reason be?

KING :— If it is fit to be told then tell it.

PARIVRAJIKA :— Listen. This one, while the father was living was told in my presence by some ascetic whose words always came true and who had come in the course of his wandering for livelihood that she would secure a worthy husband after having experienced the state of a servant for a year. Seeing that that infallible prophecy with respect to her was being fulfilled by her serving your feet; I think I acted rightly in waiting for the time to run.

KING :— Your waiting was proper.

CHAMBERLAIN :— Your Majesty, it was put off by another matter. The minister requests, "We have determined how matters are to be settled in connexion with Vidharbha. I desire to know just Your Majesty's wish."

KING :— Maudgalya, I desire to establish a double monarchy with respect to those two honourable cousins Yajnasena and Mādhavasena.

Let the two govern separately the northern and southern banks of the Varadā like the moon and the sun ruling after dividing (between themselves) the night and the day. (13)

CHAMBERLAIN :— Your Majesty, I shall thus inform the council of ministers.

(The King assents with his finger.) (Exit Chamberlain)

FIRST :— (Aside) Princess, it is good that the Prince would be established on half the kingdom.

त्यर्थः । कृच्छं कष्टं । अग्निसालकृत्वा दग्ध्वेत्यर्थः । पुनः भ्रातृमरणेन । काषाये कषायेन वर्णेन रञ्जिते वाससी परिगृहीते परिव्राजिकात्वं स्वीकृतम् । आटविकेभ्यः वनचरेभ्यः । तत्करेभ्य इति यावत् । अवसानं समाप्तिः । विनिपाता आपदः । परिभवमपमानमुपहरन्तीति परिभवोपहारिणः । प्रेम्णभावेनेत्यादि । (देवीशब्दक्षमा) देवीशब्दयोग्या सती

मालविका—एतत्तावद्बहु मन्तव्यं यज्जीवितसंशयान्मुक्तः । (क)

(प्रविश्य)

कञ्चुकी—विजयतां देवः । देव अमात्यो विशापयति । कल्याणी देवस्य शुद्धिः । मन्त्रिपरिषदोऽप्येवमेव दर्शनम् । कुतः ।

द्विधा विभक्तां श्रियमुद्वहन्तौ धुरं रथाश्वाविव संप्रहीतुः ।

तौ स्थास्यतस्ते वृषती निदेशे परस्परवग्रहनिर्विकारौ ॥ १४॥

राजा—तेन हि मन्त्रिपरिषदं हृदि । सेनापतये वीरसेनाय लिख्यतामेवं क्रियतामिति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः ।) अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात्सप्राभृतको लेखः प्राप्तः । प्रत्यक्षीकरोत्वेनं देवः ।

(राजा सहसोत्थाय सोपचारं गृहीत्वा प्राभृतकं परिजनायार्पयति ।)

(लेखं च नाटयेनोद्वेष्टयति ।)

देवी—(आत्मगतम् ।) अहो ततोमुखमेव नो हृदयम् । श्रोभ्यामि तावद्गुरुजनस्य कुशलानन्तरं वसुमित्रस्य वृत्तान्तम् । अधिकारे खलु मे पुलकः सेनापतिना नियुक्तः । (ख)

राजा—(उपविश्य वाचयति) स्वस्ति । यत्तद्विषयात्सेनापतिः पुष्पमित्रो वैदिशस्यं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्यानुदर्शयति । विदितमस्तु । योऽसौ राजयशदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य संवत्सरोपावर्तनीयो निर्गलस्तुरगो विसृष्टः स सिन्धोर्दक्षिणरोधसि चरन्नामीकेन यवनानां प्रार्थितः । तत उभयोः सेनयोर्महानासीत्समर्दः ।

(क) एवं दाव बहु मन्तव्यं जं जीवितसंशयादो मुक्तो । (ख) अहह तदोमुहं एव यो हिअं । मुणित्सं दाव गुरुजनस्स कुसलाणन्तरं वसुमित्रस्स वृत्तन्तं । अहिआरे खु मे पुत्तक्षो सेणावदिणा णित्तो ।

इयं मालविका प्रेम्णभावेन परिचारिकत्वेन उपयुज्यते नाम नियुज्यते किल । पत्रोर्णं वा धौतकौशेयमिव । वेल्लुपमायाम् । स्नानीयवस्त्रक्रियया स्नानीयवस्त्रकरणेन । (स्नात्यनेनेति स्नानीयं स्नानोपयुक्तं वस्त्रम् । पत्रोर्णं धौतकौशेयमित्यमरः । नामेति कुत्सायां वा । मालविका दासीत्वेनोपयुक्तेति अयुक्तं कृतमित्यर्थः । उपमालंकारः ।) ॥१५॥

(अभिजनवतीमुपगतवशसंभवाम् असांप्रतमयुक्तम् । शान्तं पापम् । परोक्तानङ्गीकारार्थमेतत् । कारणेन विशिष्टहेतुता । नैभृत्यं मौनमिति यावत् । नैर्धृष्यमिति पाठे निर्दयत्वम् । लोकयात्रा जीवनार्थं भ्रमणम् । सिद्धादेशेन सिद्धो

MALAVIKA :— This should be regarded as a great thing, that he is from free danger to life.

(*Having entered*)

CHAMBERLAIN :— May His Majesty be victorious. Your Majesty, the minister requests. "Happy is Your Majesty's idea; the same is the view of the ministers also. For,

The two Kings possessing fortune divided between them, and causing no disturbance owing to the mutual restraint, would abide by your order like the two horses of a chariot bearing the yoke equally divided, and harmless being mutually restrained, follow the will of the charioteer." (14)

KING :—Then tell the council of ministers to write to general Virasena to do accordingly.

CHAMBERLAIN :— As Your Majesty commands. (*Having gone out and again entered with a letter along with a present.*)

The order of the Lord has been executed. Here again now has arrived a letter with a present for His Majesty from General Puspamitra. May His Majesty look into it.

(*The King rises at once, takes it with courtesy, hands over the present to the attendants and gesticulates opening of the letter.*)

QUEEN :— (*To herself*) Oh! Our heart is directed to the same. I shall just hear some news about Vasumitra after the well-being of the elders. To a responsible post indeed, has my son been appointed by the general.

KING :— (*Sits down and reads.*) "Welfare. General Puspamitra, having affectionately embraced his son, Agnimitra, of long life writes from the sacrificial-hall as follows :—The horse, that was let loose to go about unobstructed, by me consecrated for the Rāja-sacrifice, after having ordered Vasumitra surrounded by hundred Princess to be its guardian, and which was to return after one year, was seized while wandering on the southern bank of the Sindhu by a cavalry squadron of the Yavanas. Then there was a fierce fight between the two armies.

निदधेन भावी आदेशो यस्य तेन । प्रेष्यभावं दास्यमित्यर्थः । परिणमन्तं सिध्यन्तम् । कालस्य प्रतीक्षया संवत्सरावसानं प्रतीक्षमाणया । विदभंगतं विदभनूपसंबद्धम् । अनुष्ठेयं करणीयं कार्यम् । द्वैराज्यं द्वयो राज्ञोर्भावः कर्म वा । अवस्थापयितुं कासः यस्य सः । १) तौ पृथगित्यादि । तौ यज्ञसेनमाधवसेनौ पृथक्पापं कथेनोत्तरदक्षिणे वरदाकूले । वरदा नाम तत्रत्या नदी तस्याः कूले उभे तीरे शिष्टौ रक्षताम् । (वरदाया दक्षिणोत्तरयोस्तयोः पार्श्वेन रज्यमस्तु । काविवेत्याह—शीतकिरणदन्त्रः

(देवी विषादं नाटयति ।)

राजा — कथमीदृशं संवृत्तम् । (शेषं पुनर्वाचयति)

ततः परान्पराजित्य वसुमित्रेण धन्विना ।

प्रसह्य द्वियमाणो मे वाजिराजो निवर्तितः ॥ १५ ॥

देवी—अनेनाश्वस्तं मे हृदयम् ।

(क)

राजा—(लेखशेषं वाचयति ।) सोऽहमिदानीमंशुमतेव सगरः पौत्रेण

अस्याहताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोषचेतसा भयता वधूजनेन सह
व्यशसेवनायागन्तव्यमिति ।

राजा—अनुग्रहीतोऽस्मि ।

परिव्राजिका—दिष्टया पुलविजयेन दंपती वधेते । (देवीं विलोक्य ।)

भर्वासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि ।

वारसूरित शब्दोऽयं तनयात्वामुपस्थितः ॥ १६ ॥

विदूषक—भवति परितुष्टोऽस्मि यत्पितरमनुगतो वरतः ।

(ख)

परिव्राजिका—कलभेन खलु यूयपातिरनुकृतः ।

कञ्चुकी—देव अयं कुमारः

नैतावता वीरयिज्ञुम्भितेन

चित्तस्य नो विस्मयमादधाति ।

यस्याप्रधूष्यः प्रभवस्त्वमुच्चै-

रग्रेषां दग्धुरिषोरुजन्मा ॥ १७ ॥

राजा—मौद्गल्य यशसेनस्यालभूरीकृत्य मुच्यन्तां सर्वे बन्धनस्थाः ।

कञ्चुकी—यदाज्ञापयति देशः । (इति निष्क्रान्तः ।)

(क) इमिणा आतंसिदं मे हिअमं । (ख) भोवि परितुष्टोमिह जं पितरं अणुगदो
वच्छो ।

उष्णकिरणः सूर्यस्तौ । द्वंद्वान्ते श्रूयमाणः किरणशब्दः प्रत्येकं संबध्यते । नक्तंदिवं
रात्रिदिने । विभज्य पृथक् कृत्वा इव । उपमालंकारः ॥ १३ ॥ दर्शनं विचार्य निश्चितं
मतम् ।) द्विधेत्यादि । द्विधा विभक्तां धुरम् उद्धहन्तौ धारयन्तौ रयाद्वौ रयस्य
बोडारौ अद्वौ संप्रहीतुः संयन्तुः । सारथेरित्यर्थः । इव द्विधा विभक्तां भ्रियं राज्य-
लक्ष्मीमुद्धहन्तौ तौ नृपती परस्परस्यावग्रहेण नियन्त्रणेन निर्विकारी निर्बाधी । यद्वा
परस्परबाधाशून्यौ । रयाद्वयोरपि एतद्योग्यम् । तव निदेशे स्थास्यतः आज्ञानुरोधेन
वर्तिष्येते उपमालंकारः ॥ १४ ॥ प्राभूतमुपायनमेव प्राभूतकम् स्वार्थे कः । प्राभूतकेन
सहितं सप्राभूतकम् । उत्तरस्मिन्देहभागे भवमुत्तरीयम् । सोपचारं उचितसंमानसहितम् ।

(*The Queen gesticulates dejection.*)

KING :— How could it come to this. (*Reads the remaining part again.*)

Then by Vasumitra, the mighty archer, having defeated the enemies was brought back my excellent horse, which was being carried away forcibly. (15)

QUEEN :— By this my heart feels consoled.

KING :— (*Reads the rest of the letter.*) I, now, with my horse brought back by the grandson, shall perform the sacrifice, like Sagar whose horse was brought back by grandson Amśumat. You should therefore with a mind free from anger, come without delay with the daughter-in-law to witness the sacrifice."

KING :— I am favoured.

PARIVRAJIKA :— I congratulate the husband and wife upon the victory of your son. (*Looking at the Queen.*)

By husband you have been placed at the head of the wives or heroes; and the title 'Mother of a Hero' has come to you from the son. (16)

VIDUSAKA :— Your Ladyship I am pleased that the child has taken after the father.

PARIVRAJIKA :— The young elephant has indeed imitated the lord of the herd.

CHAMBERLAIN :— Your Majesty, this Prince.

Does not create astonishment in our minds, by such a display of valour — (he) — whose source your lofty and unassailable self is, like the thigh-born one of the fire that consumes waters. (17).

KING :— Maudgalya, let all the prisoners, including Yajna-sena's brother-in-law be released.

CHAMBERLAIN :— As Your Majesty commands. (*Exit*)

सतोमुखं ततो लेखश्चवणे एव मुखं यस्य तत् । तच्छ्रवणोत्सुकमित्यर्थः । अतिघोरे इति पाठे अतिसंकटे सैन्यापत्यस्य कर्मणि । अद्वाहे इति हर्षे । (स्वास्ति लेखस्याग्रे मङ्गलार्थे एतत्प्रयुज्यते । यज्ञशरणाद्यज्ञगृहात् । वैदिशास्त्रं विदिशास्त्रम् । अनुदर्शयति आत्मवृत्तान्तं पुरतो लिखति ।) राजयज्ञो नामाश्वमेधः । (राजयज्ञो राजसूयास्यः तत्र दीक्षितेन गृहीतदीक्षेण ।) राजपुत्रशतपरिवृतं राजपुत्राणां शतेन परिवेष्टितम् । तथा च श्रुतावदश्वमेधप्रकरणे 'शतेन राजपुत्रैः सह' इति । (संबत्सरेण एकेन वर्षेण उपावर्तनीयो

देवी—जयसेने गच्छ । इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य विजयवृत्तान्तं निवेदय । (क)

प्रतीहारी—तथा । (इति प्रस्थिता)

देवी—एहि तावत् । (ख)

प्रतिहारी—(परिवृत्त्य ।) इयमस्मि । (ग)

देवी—(जनान्तिकम् ।) यन्मयाशोकदोहदनियोगे मालविकायै प्रतिशतं तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं सत्याज्ञ परि श्रंशयितव्येति । (घ)

प्रती०—यदेव्याहापयति । (इति निष्क्रम्य पुनः प्रविश्य ।) भट्टिनि पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृता । (ङ)

देवी—किमत्राभ्यर्चम् । साधारणः खलु तासां मम चायमभ्युदयः । (च)

प्रतीहारी—(जनान्तिकम् ।) भट्टिनि इरावती पुनर्विहापयति । सद्यः खलु देव्याः प्रभवन्त्या वचनं प्रथमसंकल्पितं न युवत्येऽन्यथा कर्तुमिति । (छ)

देवी—भवति त्वयानुशातेच्छाम्यार्यशुभातिना प्रथमसंकल्पितां मालविकां मार्यपुत्राय प्रतिपादयितुम् । (ज)

परिब्राजिका—इदानीमपि त्वमेवास्यः प्रभवसि ।

देवी—(मालविकां हस्ते गृहीत्वा ।) इदमार्यपुत्रः प्रियनिवेदानुरूपं पारितोषिकं प्रतीच्छतु । (राजा खीडं जोषमास्ते ।) (झ)

(क) जयसेने गच्छ । इरावदिष्णमुहूर्तं अन्तेउरार्णं पुत्रस्य विजयवृत्तान्तं निवेदेहि । (ख) एहि दाव । (ग) इअं हि । (घ) अं मए असोजदोहलणिओए मालविआए पइण्णादं तं से अहिजनं च निवेदिअ मह वज्जेण इरावदि अणुणेहि । तुए अहं सच्चादो ण परिअंसइदम्वेति । (ङ) अं देवी आणवेदि । भट्टिणि पुत्र-विजयनिमित्तेण परितोसेण अन्तेउरार्णं जाहरणार्णं मञ्जूसहि संवृता । (च) कि एएव अण्वरिअं । साहारणो खु तार्णमह अ अअं अण्मुदओ । (छ) भट्टिणि इसवदी उण विण्णवेदि । सरिसं वणुं देतीए पव्वन्तीए वज्जेण पुठमसंकल्पिदं ण जुज्जदि अण्णह । कादुं ति । (ज) भअवदितुए अण्ण्णादा इच्छामि अज्जसुमदिणा पुठमसं-कल्पिदं मालविअं अज्जउत्तस्स पडिवा देदुं । (झ) इदं अज्जउत्तो पिअणिवेदणानुरूपं पारितोसिअं पडिच्छदुं ।

निवर्तनीयः । व्याप्तनियम इति पाठे संवत्सरं यावदुपात्तो गृहीतः नियमः प्रतिनिवर्त-नरूपो येनेति स एवार्थः । निरर्णलः निर्गता अर्णला निरोधो यस्मात् । निष्प्रतिबन्ध-पारीत्यर्थः । सिन्धोर्नाम नदस्य । दक्षिणरोधसि दक्षिणतीरे । अश्वानीकेन अश्व-रोहसंन्येन । प्रायितः गृहचिकीर्षया निगृहीतः । संमदो मृदम् । ततः परानित्यादि ।

QUEEN :— Jayasena, go and communicate the news of son's victory to the ladies of the harem headed by Irāvati.

FEM. D. KEEPER :— Very well.

QUEEN :— Just come here.

FEM. D. KEEPER :— (*Turning back*) Here I am.

QUEEN :— (*Aside*) Having informed Irāvati of the promise made by me to Mālavikā appointed to gratify the longing of the Aśoka, and also of her noble birth, request her in my name: "You should not make me fall off from truth."

FEM. D. KEEPER :— As the Queen commands. (*Exits and again entering.*) Mistress, I have become the box of the ornaments of the ladies of the harem owing to the satisfaction at the victory of the son.

QUEEN :— What is surprising in this matter! This good fortune is indeed common to them as well as to me.

FEM. D. KEEPER :— (*Aside*) Mistress, Irāvati again requests. Befitting are the words of the Queen who is allpowerful; what is determined upon it is not proper to change afterwards.

QUEEN :— Revered Lady, permitted by you I desire to bestow Mālavikā on my Lord as originally intended by the revered Sumati.

PARIVRAJIKĀ :— Even now you alone have the power over her.

QUEEN :— (*Taking Mālavikā by the hand.*) May my Lord accept this reward, proper for the communication of the agreeable news. (*The King remains silent, full of bashfulness.*)

(ततो जाते युद्धे धन्विना प्रशस्तधनुर्धरेण वसुभिरेण परान् शत्रून् पराजित्य प्रसह्य बलानीयमानो मे वाजिराजः अश्वश्रेष्ठः निवर्तितः प्रत्याहृतः ॥ १५ ॥
अनेन स्वपुत्रजयवृत्तान्तेन । सगरः सूर्यवंशसंभवो नृपविशेषः । अंशुमान् तस्य पौत्रः ।
अकालहीनं कालेन हीनं न भवति तथा अकालशेषम् । अकिलम्बिभूमित्यर्थः । विगतो
रोपो यस्मात्तादृक् चेतो यस्य तेन । यज्ञसेवनाय यज्ञसेवार्यम् ।) भर्त्रासित्वादि ।
(भर्त्रा श्लाघ्यानां प्रशस्तानां वीरः पतिर्यासां तासां वीरस्त्रीणां धुरि अग्रे स्थापितासि ।
तव पतिर्वीरश्रेष्ठ इति त्वं सर्वासु वीरपत्नीषु श्रेष्ठासीति भावः । अधुना च तनयात्
पुत्रादेतोः वीरं सूते असौ वीरसूर्वीरमातेति शब्दः अपि त्वामुपस्थितः प्राप्तः । अतो
धन्या त्वमिति निष्कर्षः ॥ १६ ॥ कलभेन करिपोतेन । दूधपतिः अनुकृतस्तत्सदृशः

देवी—(सस्मितम्) किमवधीरयति मामार्यपुत्रः । (क)

विदू०—भवति एष लोकव्यवहारः सर्वोपि नववरो लज्जातुरो भवति । (ख)
(राजा विदूषकमवेक्षते)

विदूषकः—अयं वा देव्या-प्रणयविशेषं दत्तदेवीशब्दां मालविकामलभवान्प्र-
तिग्रहीतुमिच्छति । (ग)

देवी—एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः । किं पुनरुक्तेन ।
(घ)

परिष्ठाजिका—मा मैवम् ।

अप्याकरस्समुत्पन्ना मणिजातिरसंस्कृता ।

जातरूपेण कल्याणि न हि संयोगमर्हति ॥१८॥

देवी—(स्मृत्वा ।) मर्यादु भगवती । अभ्युदयाकथोचितं मया न
लक्षितम् । जयसेने गच्छ तावत् । कौशेयपत्राणिमुपनय । (ङ)

प्रती०—यदेव्याशापयति । (इति निष्क्रम्य पत्राणि ग्रहीत्वा पुनः प्रविश्य ।)

देवि एतत् । (च)

देवी—(मालविकामवगुण्ठनयतीं कृत्वा ।) आर्यपुत्र इदानीमिमां प्रतीच्छतुः ।
(छ)

राजा—देवि त्वच्छासनादप्रत्युत्तरा वयम् ।

परि०—इत्तं प्रतिगृहीता ।

विदूषकः—अहो देव्या अत्रभवतोऽनुकूलता । (ज)
(देवी परिजनमवलोकयति ।)

परिजनः—(मालविकामुपेत्य) जयतु भट्टिनी । (झ)

(क) किं अवधीरेदि मं अज्जउत्तो । (ख) भोदि एसो लोअण्ववहारो सण्णो
वि णववरो लज्जातुरो होदि । (ग) अहं वा देवीए ष्वणअवित्तेसं दिण्णपेवीसह
मालविअं अत्तमव पडिगहीदुं इच्छदि । (घ) एदाए राजदारिआए अहिजणेणं
एण्व दिण्णो देवीसहो । किं पुण रुत्तेण । (ङ) मरित्तेदु भअवदी । अण्णुदअकहाए
उहदं मए न लक्षितदं । जअसेणे गच्छ दाव । कोसेअत्तोण्णं उवणेहि । (च) जं
देवी आणवेदि । देवी एदन् । (छ) अज्जउत्तो दाणिं इमं पडिच्छतु । (ज) अहो
देवीए अत्तहोदो अणुळलदा । (झ) जेदु भट्टिणी ।

पराक्रमः कृतः ।) नैतावतेत्यादि । (एतावता एतत्परिमाणेन वीरविजृम्भितेन
शत्रुपराजयपूर्वमश्वप्रत्याहरणरूपेण चूर्त्वेष्टितेन नः चित्तस्य विस्मयं न आदधाति ।
तत्र हेतुमाह—स्य अग्रधृष्यः परैः प्रधर्षयितुं पराभितुमशक्यः उच्चैः महान् त्वम् । अपां

QUEEN :— (*With a smile*) What, does my Lord disregard me ?

VIDUSAKA :— Lady, it is the custom of the world that every new bridegroom is bashful.

(*The King looks at Vidūṣaka.*)

VIDUSAKA :— Or rather, His Honour would like to accept Mālavikā having the title of Queen given to her by Your Majesty out of special affection.

QUEEN :— As she is a Princess, the title of Queen has been given to her by her high birth ; what is the use of repetition ?

PARIVRAJIKA :— No, not so !

A jewel of any class, though produced in a mine if unpolished does not deserve union with gold. Oh blessed one. (18).

QUEEN :— (*Having remembered*) The Revered Lady should forgive me. Owing to the talk of the happy event I did not notice what was proper. Jayasenā, go and bring a washed silk-garment.

FEM. D. KEEPER :— As Her Majesty commands. (*Having gone out and returned again with the garment*) Your Majesty, here it is.

QUEEN :— (*Having veiled Mālavikā with it*) May my Lord now accept her.

KING :— Queen ; we are with no answer as it is your order.

PARIVRAJIKA :— Oh, she is accepted !

VIDUSAKA :— Oh the favourableness of the Queen towards Your Honour !

समुद्रजलानां दग्धुः दाहकस्य अग्नेः और्वाग्निः । ऊर्जन्मा ऊरोर्जन्म यस्य स ऊर्जन्मा
मुनिः इव त्वं प्रभवः । इतोऽप्यधिकस्य पराक्रमस्य स्थानमयं यस्य त्वं पिता इति
भावः । ॥१७॥ (यज्ञसेनस्यालं मौयस्यं मौयसचिवं वा । ऊरीकृत्य अङ्गीकृत्य ।
तत्प्रभृतय इत्यर्थः अन्तःपुरेभ्यः अन्तःपुरस्वस्त्रीभ्यः । दोहवनियोगे दोहदं पूरयेति
नियोगदानावसरे । अनुनय प्रवणीकुरु । कस्मिन्नर्थे इत्याहु-त्वयाहुमिति । मञ्जूषा-
स्मीति सर्वाभिरन्तः पुरस्त्रीभिर्दत्तानामाभरणानां मञ्जूषेवैकनिवासोऽहं जातेत्यर्थः ।
कल्पितां दातव्यतया मनसा निश्चिताम् । प्रतिपादयितुं दातुम् । प्रियनिवेदनं श्रेयवाच-
नेन पुत्रस्य विजयप्राप्तिवृत्तान्तकथनम् ।) पारितोषिकं प्रतीच्छतु (अङ्गीकरोतु) ।

(देवी परित्राजिकामवेक्षते ।)

परि० — नैतच्चित्रं त्वयि ।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्यः ।

अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ॥ १९ ॥

(प्रविश्य)

निपुणिका—जयतु भर्ता । इरावती विज्ञापयति यदुपचारातिक्रमेण तदा भर्तृरपराधं तत्त्वपमेव भर्तृरनुकूलं नाम मयाचरितम् । सांप्रतं पूर्णमनोरथेन भर्ता प्रसादिमात्रेण संभावयितव्येति । (क)

देवी — निपुणिके अवश्यं तस्याः संदेशमनुज्ञास्वत्वार्यपुनः । (ख)

निपुणिका—अनुगृहीतास्मि । (ग)

परित्राजिका — देवाहममुना भयसंबन्धेन चरितार्थं माधवसेनं सभाजयितु-
मिच्छामि यदि मे तव प्रसादः ।

देवी — भगवति न युक्तमस्मान्परित्यक्तुम् । (घ)

राजा — भगवति मदीयेषु शेषेषु तत्रभवते त्वामुद्दिश्य सभाजनाक्षराणि ।
पातयिष्यामि ।

परित्राजिका — युवयोः स्नेहेन परवानस्य जनः ।

देवी — आज्ञापयत्वार्यपुनः किं भूयोपि प्रियमनुतिष्ठामि । (ङ)

(क) जेतुं भद्रा । इरावती विज्ञापयति । अं उवजारादिक्रमेण तदा भट्टिणो अवरोहं तं सञ्जं एव भक्त्यो अनुकूलं नाम मया आचरितं । संपदं पुण्यमनोरहेण भक्त्युपसादमेतेन संभावयितव्येति (ख) निपुणिण अवश्यं तां संदेशं अनुजाणिस्तदिदं अज्जउत्तो । (ग) अनुगृहीतस्मि । (घ) भगवति न युक्तं अहो परिच्यद्दु । (ङ) आपयतु अज्जउत्तो किं भूयोपि पितं अनुचिठ्ठामि ।

लज्जा तुरः लज्जाकुलः । प्रणयस्वानुरागस्य विशेषी यस्मिन्कर्मणि तद्यथा ।] अप्याकर-
त्यावि । [हि कल्याणि शोभने । आकरसमुत्पन्ना रत्नाकरजातापि मणिजातिः रत्नजातं
असंस्कृता अनुत्तेजिता सती जातरूपेण सुवर्णेन संस्कारं नाहति । महाकुलसंभूतापि
एषा देवीशब्देन अनलंकृता राज्ञा संबोध्यं नाहतीति भावः । ॥ १८ ॥ [अभ्युदयकथया
उत्कर्षकभाव्यापृततया उत्सवे क्वचित्प्रमादः क्षन्तव्य एवेति भावः । कोशेयस्य कुमि-
कोशोत्पत्त्यस्य पत्रोर्ण धौतवस्त्रम् ।] हन्त हर्षे । प्रतिगृहीता वशीकृता । जयतु भट्टिनी ।
प्रतिपक्षेणेत्यति । [भर्तृवत्सलाः भर्तारि प्रिये वत्सलाः प्रेमवत्यः साध्यः पतिव्रताः ।
प्रतिपक्षेणापि आत्मनः सपत्नीवर्गेणापि भर्तारं सेवन्ते । तस्य सपत्नीकरणमनुमन्यन्ते

(*The Queen looks at the attendants*)

ATTENDANTS :— (*Having approached Mālavikā*) Victory to the Queen !

(*The Queen looks at Parivrajikā*)

PARIVRAJIKA :— This is not astonishing in you.

Good wives, who love their husbands serve their husbands even by a rival, for rivers take hundreds of other streams to the sea. (19)

(*Having entered.*)

NIPUNIKA :— May the Lord be victorious. Irāvati requests, 'I had offended the Lord at that time by slighting his prostration, that was indeed acted by myself favourably towards him' (as it now appears). Now I should be honoured by being merely favoured by my Lord who has gained his object.

QUEEN :— Nipunikā, my Lord will necessarily grant her request.

NIPUNIKA :— I am favoured.

PARIVRAJIKA :— Your Majesty, if you show me favour I desire to pay my respects to Mādhavasena who has obtained his desired object by relationship with you.

QUEEN :— Revered Lady, it is not proper to leave us.

KING :— Revered Lady, in my letters I shall send complimentary words on your behalf to His Honour.

PARIVRAJIKA :— Owing to this affection of you two I am entirely dependent upon you.

QUEEN :— May my Lord command as to what other agreeable thing I should do to him.

इत्यर्थः । अत्र दृष्टान्तमाह । समुद्रगा महानद्याः हि अन्यसरितां शतानि अन्धि उदधिं प्रापयन्ति आत्मना सह प्रवेष्टयन्ति । दृष्टान्तालंकारः । ॥ १९ ॥ उपचारातिक्रमेण उपचारस्य तृतीयाङ्कावसाने कृतस्य प्राणिपातरूपस्य अतिक्रमेणोल्लंघनेन । भर्तुरनुकूल मालविकाया समागमे विघ्नभूतमात्मन आगमनं परिहृत्येति भावः चरितः अर्थः येन स चरितार्थः कृतार्थः तम् । सभाजयितुं अभिनन्दितुम् । विष्टिवृद्ध्या संभावयितुमित्यर्थः । सभाजनाक्षराणि अभिनन्दनशब्दान् । स्नेहेन परवान्स्नेहाधीन इत्यर्थः । युवयोः स्नेहं मनसि कृत्वा गन्तुं न पारयामीति भावः ।] त्वं मे प्रसीदेत्यादि । हे

राजा— किमतः परमपि प्रियमस्ति । तथापीदमस्तु ।

त्वं मे प्रसादसुमुखी भव देवि^१ नित्य
मेतावदेव हृदये प्रतिपालनीयम् ।

(भरतवाक्यम् ।)

आशास्यमीतिविगमप्रभृति प्रजानां
संपद्यते न सलु गोप्तारि नाग्निमित्रे ॥ २० ॥

(इति निष्क्रान्ताः सन् ।)

इति श्रीकालिदासस्य कृतौ मालविकाग्निमित्रे पञ्चमोऽङ्कः ।

देवि त्वं मे मम नित्यं सर्वदा प्रसादसुमुखी प्रसादेन प्रसन्नतया शोभनं मुखं यस्यास्त-
थोक्ता भव भूयाः । एतावदेवेदमेव हृदये मनसि प्रतिपालनीयमपेक्षणीयम् । इतः परं
भरतवाक्यम् । आशास्यमित्यादि । प्रजानां जनानाम् [ईतीनामनावृष्ट्यादिमहा-
नयानां विगमो दूरीभवनं स प्रभृति यस्य तत् । ईतयस्तु " अतिवृष्टिरनावृष्टिः
शलभा मूषकाः शुकाः । प्रत्याश्रयाश्च राजानं षडेता ईतयः स्मृताः ॥ " इत्युक्ताः ।
पाठान्तरे] अभ्यधिगमात्संप्राप्तेः । परिग्रहादित्यर्थः । तस्मात्प्रभृत्यारभ्याग्निमित्रेऽ
स्मिन्नायके गोप्तारि रसके सति तासां प्रजानामाशास्वमपेक्षयस्तु न संपद्यत इति न न

१ चण्डि, २ मृगये प्रतिपक्षहेतोः, ३ अभ्यधिगमप्र०

KING :— Is there anything dearer than this? Still let there be this.

Oh Queen, be you always favourably disposed towards me; this much I should ever cherish in my mind.

(*Bharatōjya*)

As for any other object of desire on the part of the subjects such as the removal of public calamities, there is none that cannot be accomplished while their protector is Agnimitra. (20)

(*Exeunt omnes*)

HERE ENDS THE FIFTH ACT
OF MALAVIKAGNIMITRA COMPOSED BY
KALIDAS

संभवतीति न । संभवत्येवेत्यर्थः । सर्वनाटकप्रयोगान्ते भरतेन सर्वकालसाधारणे
आशीर्षचने [सर्वकालसाधारण्येनाशंसावचने इ. पा.] कर्तव्ये सति अत्र प्रजानामा-
शास्यसिद्धिं प्रति गोप्तुरग्निमित्रस्य कथनं तत्कालराजोपलक्षणमिति मन्तव्यम् ॥२०॥

श्रीमत्काट्यवेमस्य कृतिविज्ञानशालिनः

कुमारगिरिराजीवा जीमादाचन्द्रतारकम् ॥

इति श्रीकाट्यवेमभूपविरचिते कुमारगिरिराजीवे

मालाविकाग्निमित्रव्याख्याने पञ्चमोऽङ्कः ॥



NOTES

ACT I

Page 2

नान्दी—It is on auspicious benedictory stanza or stanzas (मङ्गल श्लोक) usually addressed to the favourite deity of the playwright. Nandi should have either four, eight or twelve Pādas or lines but this rule about the number of lines is optional. The word Nāndi is derived thus—

नन्दन्ति देवता अस्वाम् अनया वा । or नन्दयतीति नान्दी । Nandi is so called because Gods rejoice at it. According to writers on Rhetorics, every sanskrit play should begin with a Nāndi. It is Considered to be necessary for averting the evil and obstacles and thus lead to the safe completion of the Composition. It is to be recited by the Sutrādhārā and his assistants.

Cf. सूत्रधारः पठेत्तत्र मध्यमे स्वरमाधितः ।

नान्दी पदैर्द्वादशभिरष्टभिवाप्यलङ्कृताम् ॥

— भरत's नाट्यशास्त्र

Also cf.

तथाप्यवश्यं कर्तव्या नान्दी विज्ञोपसान्तये ।

— साहित्यदर्पण.

Nandi is defined as follows :—

आशीर्षचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।

देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

— साहित्यदर्पण.

OR.

आशीर्षमस्तिक्यारूपः श्लोकः काम्यार्थसूचकः ।

नान्दीति कथ्यते ।

— मातृगुप्ताचार्य.

Thus Nandi verse consists of the praise of the deity and benediction to the audience. Sometimes it contains a suggestion of the plot. Though Nandi is recited by the Sutrādhārā there is no expressed stage direction such as सूत्रधारः प्रविश्य नान्दीं पठति । the stage direction does not precede the Nandi verse because of the usual convention that every composition should commence with auspicious words.

V. 1. Construe—

प्रणतबहुफले एकैधर्ये स्थितः अपि यः स्वयं कृतिवासाः ; कान्तार्त्तमिश्रदेहः अपि यः
अविषयमनसा यतीनां परस्तात्, अष्टभिः तनुभिः कृत्स्नं जगत् अपि विभ्रतः यस्य अभिमानः
न, सः ईशः वः तामसीं वृत्तिं सम्मार्गलोकनाय व्यपनयतु ।

The verse praises Lord Siva and prays him to remove the ignorance of the audience.

एकैधर्ये स्थितः —एकै धैर्यं तस्मिन् स्थितः । possessed of supreme power which consists of eight faculties viz.

‘ अणिमा लाघिमा प्राप्तिः प्राक्काम्यं महिमा तथा ।

ईक्षित्व च कश्चित् च तथा कामावसायिता ॥ ’

प्रणतबहुफले : —qualifies एकैधर्ये. प्रणतानां बहु फले यस्मिन् तद् तस्मिन् ।
which fulfills the manifold desires of the devotees. प्रणतः—devotee
v. एकैधर्यस्थितोऽपि प्रणतबहुफले—With this reading the words are to be
construed with यः

कृतिवासाः —कृतिः वासो यस्य सः । having the elephant-hide for his garment. It is believed that Siva wears the skin of गजानुर, who was slain by Lord Siva. Before dying he requested Lord Siva to wear his own skin. कृतिवासाः also means ‘One who wears an antelope's or tiger's skin.’ The apparent contradiction between प्रणतबहुफले एकैधर्ये स्थितः and स्वयं कृतिवासाः shown by अपि is worth noting. Though Lord Siva is Lord of this universe and possesses supreme power, yet he himself wears only the skin of an elephant. The contradiction between एक and बहु in एकैधर्ये and प्रणतबहुफले can be easily explained, because the word एक means ‘Supreme’ and a deity possessed of ‘Supreme Power’ is bound to yield manifold fruit. कान्तार्त्तमिश्रदेहः —कान्तया संमिश्रः देहः यस्य सः । He whose body is united with that of his beloved. Here is a reference to the अर्धनारीनटेश्वर form of Lord Siva. In this form the left half of his body is constituted of his wife पार्वती. This adjective implies Siva's excessive love for पार्वती.

अविषयमनसा.....यतीनाम्.—He is superior to the ascetics whose minds are not affected by worldly objects of enjoyment. The contradiction in the second line that Lord Siva, loves his wife excessively and is yet superior to all ascetics can be removed by saying that Siva's love for पार्वती is spiritual and pure. परस्तात्:—superior v. पुरस्तात्—foremost. अष्टभिः तनुभिः —The eight forms by which the Lord Siva supports the universe are—the earth.

water, fire, air, ether, the sun, the moon and the sacrificer. These same eight forms of Siva are referred to also in the Nandi of the Sakuntalam.

जलं वह्निराया यष्टा सूर्याचन्द्रमसौ तथा ।

आकाशं वायुरधनी मूर्तयोऽष्टौ विनाकिनः ॥

अभिमानः न—Though Siva supports the whole universe with his eight forms yet he is not proud of his achievement because he is above human passions.

तामसी वृत्ति—'Illusion or ignorance,' According to सांख्य philosophy, सत्त्व, रजस् and तमस् are the three गुण that permeate the whole world. It is the तमस् or illusion that comes in the way of मोक्ष. Of the three, सत्त्व is the best. Here Lord Siva is prayed to remove ignorance (तामसी वृत्ति) to facilitate the pursuit of the righteous path. व्यपनयतु—remove वः—Your. सन्मार्गोलोकनाय—सन् प्रसन्नः मार्गः मोक्षमार्गः तस्य आलोकनाय—i. e. सत्त्वप्राप्तये—for seeing the righteous path.

In the first three lines of the stanza, Lord Siva is praised (नमस्किता) and in the fourth line he is prayed to remove the ignorance of the audience (आशीः). According to the definition of नान्दी, it must be also काव्यार्थसूचक i. e., suggestive of the plot. Here according to some commentators the three expressions एकैवर्णे स्थितः कान्तासमिधदेहः and ईशः refer to King Agnimitra, the hero of the play who is described as a powerful king (ईशः) supremely unwilling to displease his Crowned queen Dharini (कान्तासमिधदेहः) सन्मार्गोलोकनाय suggests the performance of a kind of dance which plays an important part in the plot of this play. (मार्ग—Kind of dance cf. मार्गो नाम नाट्यविशेषः).

नान्द्यन्ते—After the recitation of Nandi is over. सूत्रधारः—Literally who holds the thread. सूत्रं धारयतीति। He used to be a Brahmin who directed the stage-business. नेपथ्य—(1) The 'green room' behind the curtain where the actors dress. (2) decoration, costume. (3) Costume of an actor e. g. Costume of a king. (4) Curtain of. नेपथ्यं स्वाजवानिका रज्यभूमिः प्रसाधनम्—अजय. Here नेपथ्य has the last sense, मारिषः—सूत्रधार addresses his assistant by this name. of, नटः सूत्रधारेण मारिष इति वाच्यः।

परिपार्थकः—परिपार्थकः यथा भवति. तथा वर्तते इति। an assistant of the सूत्रधार. भाव—सूत्रधार is thus addressed by his assistant—(सूत्रधारं वदेत्भाव इति च परिपार्थकः। सूत्रधारो मारिषेति। परिषदाः—By the audience. कालिदासप्रथितवस्तुः—कालिदासेन प्रथितं वस्तु (plot) यस्य तत् the plot of which is composed by कालिदास. मालविकाग्निमित्रम्—(adj. of नाटकम्) मालविकया सहितः अग्निमित्रः मालविकाग्निमित्रः तं अधिकृत्य कृतं नाटकं मालविकाग्निमित्रम् or मालविका च अग्निमित्रश्च तौ अधिकृत्य कृतं नाटकम्। a play having मालविका and अग्निमित्र as heroine and hero respectively. This is the title of the play. वसन्तोत्सवः—the spring festival. It commenced on the first day of the second fortnight of फाल्गुन and extended over a period of five days. The practice was to stage dramatic performances during this festival for the entertainment of the learned audience. संगीतम्—musical concert consisting of these itmes viz. (1) singing. (2) playing on musical instruments. (3) dancing of. दृष्टं गीतं तथा वाद्यं त्रयं संगीतमुच्यते।—संगीतरत्नाकरे। भाससौमिल्लकविपुत्रादीनां In this passage various readings are found in different editions. All these readings put together give several names of ancient poets such as भास, सौमिल्लक, कविपुत्र, धावर्क, भारकर etc. Unfortunately very little information is available of these ancient poets with the exception of भास. प्रबन्धः—dramatic composition. अतिक्रम्य.—setting aside. वर्तमानकवेः—of a living or contemporary poet. किया—a play. मा तावत्.....बहुमानः—परिपार्थक objects to the stage performance of the play of कालिदास, who is a new poet, because he feared that the drama will not be appreciated by the audience. He wanted Sutrādhara to stage the play of an author whose merit is proved. From these words of परिपार्थकः it is clear that this is the first play from the pen of Kālidasa.

विवेकविभ्रान्तम्—विवेकः विभ्रान्तः यस्मिन् कर्मणि यथा स्यात् तथा i. e. विवेकान्यम्। Thoughtlessly.

V. 2. Construe.—

सर्वं पुराणम् इति एव साधु न, काव्यं नवम् इति अपि च अवद्यम् न; सन्तः परीक्ष्य अन्यतरत् भजन्ते, मूढः परप्रत्ययनेयबुद्धिः (अस्ति)। In this verse Sutrādhara dismisses the objection of परिपार्थक that the audience may not approve of the work of Kālidasa as he is a new poet. The first line of the verse has the force of a generalisation. Besides the author has laid down in this verse a good principle that should

be adopted by the critics while judging the merits of a composition. पुराणम्—old, of the past, साधु—good.

अवक्षम्—censurable परप्रत्ययेन बुद्धिः—परस्य प्रत्ययेन नैया बुद्धिः यस्य सः । whose mind is led away by the judgement of others. For removing the fear of his assistant Sutradhāra argues thus. The assembly here consists of all good critics, who know how to judge the merit of a composition after carefully examining it. They would thus be unbiased in their judgement and will not be swayed by the prejudices of others. आर्यमित्राः—मित्र means worthy—it is added after the names of great scholars to show respect. It is always used in plural; cf. पूज्ये मित्रपदं नित्यं बहुवचनान्तम् । Here आर्यमित्राः refers to the सूत्रधार. पारिपार्श्विक is satisfied with the explanation of his superior, the stage manager. It is not proper to take the word as referring to विद्वत्परिषद् as is done by Prof. Karmarkar and others; cf. नन्वायमित्रैः प्रथममेवाप्तमभिज्ञानं शाकुन्तलं नामापूर्वं नाटकं प्रयोगेऽभिमितमिति । प्रस्तावना of शाकुन्तल—Here also the word आर्यमित्र refers to सूत्रधार. प्रमाणम्—Authority, their judgement is final.

V. 3. Construe—

शिरसा प्रथमगृहीताम् परिषदः आशां कर्तुं हन्तामि देव्याः धारिण्याः अये सेवादक्षः परिजनः इव । The सूत्रधार in this verse declares his intention to carry out the order of the assembly and also links up the प्रस्तावना with the play by this stanza.

शिरसा प्रथम गृहीताः—Already accepted with great respect. This has reference to the expression अभिहितो etc. धारिणी—The name of the Queen of the Hero. With this verse the prologue (प्रस्तावना or आमुख) comes to an end. सूत्रधार and पारिपार्श्विक are the two characters who figure in the prelude of the मालविकाग्निमित्रम्. Here the prelude-introduces Kālidāsa as a new poet. सूत्रधार pays a tribute to the high literary taste of the audience comprising of the सन्तः (the wise). The verse prepares the audience for the entry of the servant of the queen धारिणी. सूत्रधार compares his eagerness in executing the order of the assembly to that of Queen's maid, who appears to be very keen on doing her job (सेवादक्षः) about to enter to execute the job entrusted to her. The प्रस्तावना should lead to the opening of the drama by introducing the characters about to enter or by hinting at some incidents of the play. Here the poet has very cleverly linked up the प्रस्तावना with the विष्कम्भक, with which the play begins. The प्रस्तावना is of the प्रयोगातिशय variety

as the character who is about to enter is introduced by the word अयम् (cf. प्रस्तावना of शाकुन्तल which introduces the Hero दुष्यन्त with the words एष राजेव दुष्यन्तः etc.) In the प्रयोगातिशय type of प्रस्तावना the सूत्रधार actually speaks of a character entering just then on the stage as in the मालविकाग्निमित्रम् or the शाकुन्तलम्.

Cf. एषोऽयमित्युक्तेषात् सूत्रधारप्रयोगतः ।

प्रवेशसूचनं यत्र प्रयोगातिशयो हि सः ॥

—रत्नार्णवसुभाकर III - 157-7

The other varieties of प्रस्तावना are 1. कथोद्घात 2. प्रवर्तक 3. अवलगित 4. उद्घात.

In this play प्रस्तावना is followed by an interlude which is technically called विष्वग्मक. (For details of विष्वग्मक see Introduction.) चेट्टी from चिट्ठ to serve. A female attendant. She speaks in प्राकृत.

अचिरप्रवृत्तापदेशम्:— (adj. of चलितम्) अचिरं प्रवृत्त उपदेशो यस्य तत् Instructions in which have been recently commenced. चलितम् (or छलित)—It is a kind of dance. of चलितं नाम नृत्यविशेषः । It is a voluptuous dance in which dancer's rhythmic movements and gestures express the seductive sentiments contained in the song, which accompanies the dancing. According to काट्यवैम, it is a kind of dance wherein the dancer gives expression to her own sentiments under the pretext of referring to some past incident. In introducing this चलित, which is going to play a very important part in the love-affair of the Heroine, Kalidasa has shown a great skill. In Act II Malavika expresses her own feelings towards the king, through this चलित. अन्तरेण—with regard to (dancing). This governs accusative. कथं दृशी मालविका:— How far Malavika has progressed ? संगतिशाला Music Hall.

कुतस्त इव धीरता:— Whence this seriousness of yours ? धीरता signifies a serious mood of mind, when a person is not conscious of what passes around him. आतिक्रमन्ती—passing by. शिल्पिन—An artisan or a gold-smith. नाममुद्रासनायम् with a seal having a snake engraved on it. This ring with a snake-seal though casually mentioned here, plays a very important part in Act IV, wherein it is used to secure Malavika's release by Vidusaka; who pretends to suffer from snake-bite. स्निग्धे closely. निष्क्रान्ती gazing. तवोपालम्भे पतितास्मि subjected myself to a taunt from you. The taunt referred to here is contained in the sentence, कुतस्ते....ददासि.

रवाने—It is an indeclinable meaning " It is but proper " cf. स्थाने खलु सर्वदमन इति कृतनामधेयोऽसि—शाकुन्तल Act VII. सज्जति— gets fixed. उद्भिन्नकिरणकेसरेजः— उद्भिन्नाः किरणाः एव केसराः यस्मात्तत्रेन—from which a stream of rays shoot forth. The farepart of her hand was enveloped by the rays proceeding from the bright jewels set in the ring. In this sentence अग्रहस्त is compared to a branch of a tree, ring to flower and the rays proceeding from its jewels, to filaments. उपदेशग्रहणेः— In receiving instructions. ईदृशेन.. भर्त्रीः—Here ईदृश, व्यापारः refers to Malavika's training in dancing by गणदास. धारिणी deliberately kept her away from the king under the pretext of learning dancing under गणदास. Had she been with the queen, the king would have seen her often and easily. In spite of this precaution it was reported that the king saw her. कौमुदिका wants to get this ascertained. किल It is reported. आम्—Oh yes. स जनः— refers to Malavika. चित्रलेखा—a picture or portrait प्रत्यप्रवर्णरागा—प्रत्यप्रः (fresh) वर्णरागः यद्वाः सा । In which the shades of the colours were still fresh. आचार्दः— here refers to a drawing master. उपचार— customary salutation.

परिजनमध्यगतम्—drawn in the midst of Queen's attendants आसन्नतराम्—standing close to the Queen. अपूर्वा— ' not seen before ' or ' uncommon '. The king perhaps meant ' Not seen before ' but धारिणी took it in the sense of ' uncommon '. This gave rise to her jealousy. आकृति..पदे करोति—Lovely forms naturally become the object of admiration. With these words कौमु० justifies the query of the King. अवधीरितवचनः— अवधीरितं वचनं यस्य whose words (i. e. question) were ignored. शंक्तिः— suspicious. The King grew suspicious because of धारिणी 's silence on his question. अनुबन्धुः— to ask persistently. आशुतः—sister's husband. It appears that वसुलक्ष्मी was the younger sister of धारिणी. Late Prof. S. M. Paranjpe is not in favour of taking आशुत in the sense of भगिनीपतिः He takes it to be a प्राकृत form of the Sanskrit आर्यपुत्र and concludes that वसुलक्ष्मी was the daughter of धारिणी, सदृशं.. बालभावस्यः—quite suited to her child-like nature. वसुलक्ष्मी an innocent child was not expected to know the reason why धारिणी refused to reply to the king's question.

सविशेषम्:—with special care. अनुतिष्ठ—Do or attend to, नियोगः—duty. संगीतशालातः— from the music-hall. तस् is a termination used to indicate ablative. कामम्—(ind.) granted or admitted. बहुमता—highly honoured.

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कुलविद्याः—hereditary lore (विद्या) न पुनः...मिथ्यागौरवम्:—गणदास says that he also has high regard for नाट्य but not merely because it happens to be his hereditary lore, but because of its intrinsic value. His regard for the science is fully justified because of its high merits. मिथ्यागौरवम्—false pride.

V. 4. Construe—

मुनयः इदं देवानां कान्तं चाक्षुषं ऋतुं आमनन्ति, रद्रेण इदम् उमाहृतव्यतिकरे स्वाज्ञे हिंसा विमलम्; अत्र त्रैगुण्योद्भवं नानारसं लोकचरितम् दृश्यते; नाट्यं भिन्नरूपेः अपि जनस्य बहुधा एकं समाराधनम् ॥

In the previous sentence and in this verse it is perhaps कालिदास, who is expressing his own admiration for नाट्य through गणदास. This verse emphasises the association of नाट्य with Lord Siva. The stanza seems to be based on the 1st chapter of Bharata's नाट्यशास्त्र, for some of the words and phrases of भरत seem to have been paraphrased by him.

आमनन्ति:—lay down in sacred text i. e. regard इदं-नाट्यम् चाक्षुषः—चाक्षुषं अनुभावम् Agreeable to the eye. For चाक्षुषं vl. चाक्षतम् i. e. च अक्षतम् eternal. It perhaps means that the interest in a drama is everlasting. मुनयः—sages like भरत, मत्तज्ञ and others who have written on the science and art of dramaturgy. कान्तम्—charming. vl. सान्तम्—calm i. e. does not involve animal slaughter. By comparing नाट्य with the holy sacrifice Kālidāsa wants to give it dignity and holiness. नाट्यम् is described as a ऋतु because it gratifies the gods in the same manner as a sacrifice. Moreover नाट्य is also called as the fifth Veda which points to its original religious character. Mr. Pandit, however, has the following note on this, " The epithets कान्त and चाक्षुष, ' lovely and agreeable for the eye to see ' doubtless are intended to imply that the ऋतु proper was neither कान्त nor चाक्षुष and refer to a time, when animal-sacrifices had come to be regarded with disfavour, as being horrid and disagreeable to the eye; a time, that is to say, when Buddhist ideas of the vedic sacrifice predominated." व्यतिकरः—

blending. उमाकृतव्यतिकरे—उमया कृतो व्यतिकरः यस्य स तस्मिन् (adj. of स्वाज्ञे)
 (In the body) which was blended with that of उमा. In अर्धनारी-
 नटेश्वर form रुद्र has his body made up of two halves, one male and
 the other female. Siva and Parvati thus united, invented, it is
 believed, the two types of dances viz. the ताण्डव and the लास्य.
 ताण्डव is the violent boisterous dance of men, invented by the male
 half and the लास्य is the tender and voluptuous dance of women,
 the invention of which is ascribed to the female form of अर्धनारी-
 नटेश्वर. अन्न-नाट्ये. त्रैगुण्यं—लोकचरितम्—त्रयो गुणाः सत्त्वरजस्तमांस्त्र्ये त्रैगुण्यम्। तस्मात्
 उद्भव-उद्भूतं लोकचरितम्—लोकानां चरितम् सुखदुःखमिश्रात्मकम् । Behaviour of
 men arising from the three main qualities सत्त्व, रजस् & तमस्. All
 the passions, feelings, motives, aspiratious, virtues, vices and
 actions that make up the life of man on earth are to be traced
 to the operation and in influence of these three qualities.
 नानारसम्. (adj. of लोकचरितम्) Displaying the action of various
 sentiments. Drama recognizes only eight रसाः viz. शृङ्गारहास्यकरुण-
 रोद्वीरवीरभयानकाः । धीमत्वाद्भुतसंज्ञो वैलक्ष्ण्ये नाट्ये रसाः स्मृताः ॥

मिश्ररस्यैः जनस्यः—of the people of different tastes. समाराधनम्
 —संतर्पणम् Amusement. नाट्य...समाराधनम्—The word नाट्य in this
 verse refers to drama. The word नाट्य is used several times in
 the 1st two Acts. But in all the places it has not the same
 sense. नाट्य is found invariably to be the sole recreation, which
 suits to the people of different tastes. Drama being the
 representation of life it appeals to the heart of all the people.
 नातिक्लेशयति—Does not trouble (you) much. अपि—at the the beginn-
 ing of a sentence introduces a question. परमनिपुणाः—Highly skill-
 ful मेधाविनी—quick to understand. With these two adjs. गणदास is
 praising the high abilities of मालविका किं बहुना—In short.

V. 5. Construe—

प्रयोगविषये मया तस्यै यत् यत् भाविकम् उपदिष्टं तत् तत् त्वं विदुषिणात्
 मे प्रत्युपदिशति इव ।

In this verse गणदास describes the high merit of मालविका in the
 art of dancing.

भाविकम्—भावाय हितम् Gestures that help to bring out a feeling. प्रयोग-
 विषये—In dancing performance. उपदिष्टं is taught विदुषिणात्—by
 improving upon it. प्रत्युपदिशति इव As if teaches me in return. My
 teaching falls far short of the actual exhibition on her part and I
 feel as if I learn much from her in that art. This verse describes

Malavika's perfect skill and aptitude in the art of dancing. These compliments come from no less a person than her Professor Ganadāsa. आत्मगतम्-स्वगतम् (speech) to oneself cf. सर्वश्राव्यं प्रकाशं स्यात् अश्राव्यं स्वगतं मतम् । अतिकामन्तीः—surpassing इरावती, one of the wives of अग्निमित्र. She also was receiving instructions in dancing from हरदत्त another Professor. Does this remark of बहु० suggest that मालविका would excel इरावती in securing King's love ? कृतायां-धन्या- blessed. तद्विधानामनुलभत्वात् Because persons of her type are rarely met with. पात्रम्:— a fit or worthy person, (refers to मालविका).

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वर्णावरः—वर्णेन अवरः of inferior caste. He appears to be born from धारिणी's father from either a कैश्य or शुद्र mother. अन्तर्पालदुर्गः— a fort on the frontier of territory. स्थापितः— was appointed (to guard). स..स्थापितः— From this reference it is clear that the kingdom of Vidisa over which Agnimitra ruled extended as far as the Narmadā on one side. शिल्पाधिकारे योग्या fit for learning fine arts. (शिल्प). उपायनम्—a present. Mark the word दारिका which suggests the young age of मालविका. भगिन्या उपायनम्—भगिन्यै उपायनम्, आकृतिविशेष-प्रत्ययात् आकृतिविशेषः—an excellent form. प्रत्ययः— knowledge. Judging from the excellent form she possesses. vi. आकृतिविनयप्रत्ययात्:— Judging from her remarkable person and good manners. (विनय). अनूनवस्तुकाम्—ऊनवस्तुकां हीनवशाम् न ऊनवस्तुकाम् अनूनवस्तुकाम् । वस्तु stuff or birth. अनून not inferior—not made of inferior stuff. i. e. She comes of a high family. सेनापयामि I regard.

V. 6. Construe—

आपातुः शिल्पं पात्रविशेषे न्यस्तं गुणान्तरे प्रजति पयोदस्य समुद्रशुक्ली न्यस्तं जले मुष्णफलताम् इव ।

In this stanza it is stated that the art of a teacher when imparted to an excellent pupil attains higher merit.

गुणान्तरे प्रजतिः— attains greater merit. शिल्पम्— art (skill in art) आपातुः—Of the teacher. पात्रविशेषः— a worthy pupil. मुष्णफलताम्—मौष्णिकत्वम् In the 2nd line जलमिव etc. reference is to the belief that rain drops falling into the sea-shell, are transformed into pearls when the Sun is in स्वाति नक्षत्र. This is an excellent simile. For a similar idea cf. क्विया हं द्रव्यं विनयति नाद्रव्यं ।— अर्थशास्त्र- क्विया वस्तुपहिता प्रसीदति । रघुवंश (Instructions given to a worthy person give excellent result.) स्वास्या सागर-शुक्तिमप्यपतितं सन्मीक्षिकं जायते । नीतिशतक. पंचाज्ञामिनयः— पंच अज्ञानि यदयं तद्

तयोक्तं प्रेरणम् तस्य अभिनयः प्रयोगः । According to the commentator नीलकण्ठ the five limbs operating in acting are two hands feet and head. The पञ्चाङ्ग are the five limbs viz. the mind, eye, eyebrows, hands and feet. Acting, in which the five limbs mentioned above, operate. According to काट्यवेम it is a kind of dancing called प्रेरण. Katayawema further remarks—by this mention of पञ्चाङ्गभिनय it is suggested that मालविका practised चलित dance. दीर्घिकावलोकनगवाक्षगताः—दीर्घिकायाः अवलोकने यस्मात् तादृशे गवाक्षे गता । Sitting at the window that commands the view of an artificial oblong well (दीर्घिका) प्रवातमासे-वमाना—enjoying fresh air. अनुजानातु—(अनु+ज्ञा) Allow (me) to go. आर्यस्य परितोषनिवेदनेन By informing her of Your Honour's satisfaction. लब्धक्षणः—लब्धः क्षणः येन सः Who has obtained leisure. This is a मिश्रविष्कम्भक coming between प्रस्तावना and the first Act. (For def & details see introduction) बहू and कौमु are नीचपात्र while गणदास is a मध्यमपात्र. The purpose of this interlude is to supply the following information to the audience. (1) King Agnimitra has seen मालविका in the picture and has shown curiosity for her. (2) Dharini is taking special care to keep मालविका out of the sight of the king. This shows her jealousy for माल. (3) मालविका is commended to the audience as a girl exceedingly clever and intelligent and one having an aptitude for dancing. (4) माल-विका was sent as a present to धारिणी by her brother वारसेन who was the guardian of the frontier fortress. (5) A ring with the snake seal thereon which plays an important part in the fourth Act is introduced here. Thus this मिश्रविष्कम्भक paints the whole back-ground of the play with lines of the future incidents.

Here begins Act. I. We find king अग्निमित्र discussing some political affairs with his minister बाहलक. A letter has been received from the king of विदर्भ, with whom his relations were strained. Prince Madhavasena, the cousin of the king of Vidarbha had promised a matrimonial alliance with अग्निमित्र, by offering to him his own sister मालविका in marriage. While he was proceeding for this purpose to अग्निमित्र, with his wife and sister, he was seized on the way by the frontier guard of विदर्भ. In the scuffle that ensued मालविका was lost. अग्निमित्र, demanded the release of माधवसेन and his sister. The present letter is a reply from the king of विदर्भ to अग्निमित्र. He asked him not to interfere with his private affairs. If at all अग्निमित्र demands his release he was prepared to do that.

on the condition that अमिमित्र also should set free his (king of विदर्भ's) brother-in-law, the minister of मौर्य, who was imprisoned by him. As regards मालविका's release he stated that she was not to be traced. However he promised to find out her whereabouts. King अमिमित्र is greatly upset at the counter-demand and orders his general to march against the विदर्भ king. The result of this campaign, we hear in Act V.

एकान्तस्वपरिजनोः—एकान्तस्वः परिजनः यस्य । with his retinue standing apart. The king is engaged in deliberating some confidential political matters with the ministers and so the retinue is waiting at a distance from the king. लेखहस्तो— (adj. of मन्त्रिणा) with a letter in his hand. अन्वस्यमानः— Being waited upon by. अनुवाचितलेखम्— Who had read the letter to himself. वाहतक— Name of the king's minister. प्रतिपद्यते— Proposes to do. आत्मविनाशम्— His reply would lead him to his destruction, as he has written such an arrogant letter.

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पितृव्यपुत्रः... मोक्ष्य इति—Herein the king of विदर्भ is quoting the words from अमिमित्र's letter. पूज्येन—refers to king अमिमित्र. भवतः—यशसेनस्य प्रतिश्रुतसंबन्ध. प्रतिश्रुतः संबन्धः येन सः । who had promised to enter into relationship with me. (by offering his sister मालविका to me). अन्तरा—(ind.) मार्गमध्ये on the way. सकलत्रसोदर्यः—भार्याभगिनी सहितः together with the wife and sister. मरिच्यया out of regard for me. अवस्कस्यः—Having attacked. From तज्जबो etc. begins the reply of यशसेन, the king of विदर्भ. (1) तज्जबो न विदितम्—It is not unknown to you i. e. You know it very well. vl. (2) तज्जबो विदितम्—Indeed you know it well. vl. (1) तज्जबो विदितम्—"Do you not know this" meaning you surely know that. This negative is to be taken as कस्य i. e. a negative used in such a manner that it implies affirmative. The reading No. 1 accepted by us in the text is supported by majority of the Mss. Moreover the arrogance of the विदर्भ King is better brought out by this reading. यत्तुल्याभिजनेषु भूमिहरेषु राज्ञा इतिरीदृशी—तुल्याभिजनः—Man of the same family. यशसेन says that मायवसेन who comes from the same family being a rival to the throne has got to be dealt with severely. This is a usual practice with all kings and you need not meddle with this matter. (1) तुल्याभिजनेषु भूमिहरेषु :— Men of

the same family, who claim a share in the kingdom. (2) तुल्याभिज्ञनेषु भूमिधरेषु—माधवसेनः अस्माकं एकान्वयजः तत्र ज्ञातिभिः सह वैरं विशेषतो नृपाणां भवत्येव । Co-sharers coming from the same family would naturally be on enigmical terms with one another. Especially this applies more to the kings (भूमिधरेषु). (3) तुल्याभिज्ञनेषु (भूमेरिव) राज्ञः प्रवृत्तिः—This variant reading is found in Mr. Pandit's edition. It means "do you not know that the conduct of kings towards persons of the same family is like that of the earth" i. e. impartial. Both of us i. e. यहसेन and अभिमित्र are equally of high descent therefore, in dealing with each other, we should have the attitude of the Earth (i. e., of perfect neutrality). Why should you then interfere with my affairs? (4) तुल्याभिज्ञनेषु राज्ञः—In this reading the word भूमिधरेषु is to be taken as understood. Then there is no difference between this and No. 1. मध्यस्थः—Neutral. पूज्यः—Your Honour—refers to अभिमित्र. प्रहणविप्लवः—the confusion at the time of the capture (of माधवसेन). मया पूज्येन मोक्षयितव्यः—If Your Honour (पूज्येन) wishes me (मया) to release माधवसेन. अभिसन्धिः—Condition terms. V. 7. Construe—

यदि पूज्यः सेयते मम श्यालं मौर्वसधिवि विमुञ्चति ततः अहम् अपि सद्यः माधवसेनं बन्धनात् मोक्षयामि ।

In this stanza यहसेन lays down his condition for the release of माधवसेन.

सेयतम्—Imprisoned. श्यालम् brother-in law. मौर्वसधिवि—यद्यप्येषाम् takes it to be proper name of a brother-in-law of यहसेन. According to some the reference is to the minister of the मौर्व king and in that case, his imprisonment by अभिमित्र of शुंग dynasty is quite natural, taking into consideration the hostile relations between मौर्व and शुंग dynasties. It was perhaps in retaliation for his brother-in-law's imprisonment by अभिमित्र that यहसेन, the king of विदर्भ captured his own cousin माधवसेन, the intended brother-in-law of अभिमित्र. मोक्षयामि I shall release. इति-इति Coming after the stanza marks the end of the letter. कार्यविनिमयेन—Exchange of services व्यग्रहरति—bargains. अनात्मज्ञः—Who does not know his limitations i. e. a fool. King is upset at the counter-offer of यहसेन, as he was not prepared to accept him as his equal. प्रकृत्यभिन्नः—स्वभावतः शत्रुः विषयानन्तरत्वात् । Natural enemy is one whose territory is adjacent. According to कौटिल्य, the first king to subdue would be one's neighbour and that therefore the king by the very situation of his kingdom is a source of trouble and hence an enemy of the विजिगीषु king.

प्रतिकूलकारी:—one who acts inimically. यातव्यपक्षे स्थितः—यातव्य—who deserves to be attacked; who belongs to the category of those that make themselves liable to be attacked. पूर्वसंकल्पितसमुन्मूलनाय:—For the uprooting, that has been already thought of. From the word पूर्वसंकल्पित it appears that अग्रिमित्र had already thought of the destruction of यज्ञसेन who was his natural enemy. He was only waiting for a cause and he got it in this impudent reply. दण्डवत्कम्:—दण्डाः सैन्यानि तेषां चक्रं समुदायम् The division of the army. वीरसेनप्रमुखम्:—(of दण्डवत्कम्) (army) commanded by वीरसेन. कायम्....आज्ञाप्य—This speech shows Agrimitra's spirited nature and his ability to take quick decision. अववा....मन्यते—अग्रिमित्र in his angry mood had already given his orders to march against यज्ञसेन, but as an after thought he now feels that he ought to have consulted his minister. So to correct his mistake he as a wise king asks the opinion of his minister.

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शास्त्ररट्टम्:—शास्त्र—Science of politics [नीतिशास्त्र—अर्थशास्त्र] that which is in accordance with the political science.

V. 8. Construe—

अचिराधिष्ठितराज्यः स्रक्तः प्रकृतिषु अरुडमूलत्वात् नवसरोपणशिखिलः ततः इव समुद्धर्तुं युक्तः ।

Here the minister बाह्मक points out to the King that the decision taken by him is also supported by political science.

अचिराधिष्ठितराज्यः—अचिरात् अधिष्ठितं राज्यं येन सः Who has recently acquired a kingdom. प्रकृतिः—(1) King's ministers or (2) the subjects. अरुडमूलत्वात्—(1) On account of his being firmly established (among the subjects). (2) Not being deep rooted—(with reference to a tree). नवसरोपणशिखिलः—नवं सरोपणं तेन शिखिलः (1) Loose on account of its being freshly planted (with a tree). (2) Unstable owing to his having newly ascended the throne (with a king). समुद्धर्तुम्:—For uprooting.

Here again we have a fine simile. A king newly ascended to the throne is compared to a tree that is planted recently. तन्त्रकार—writer on science of politics. According to the commentator नीलकण्ठ the word तन्त्रकार means 'a minister'. In that case तन्त्रकार वचनम् refers to the above statement of बाह्मक. अवितथम्—truth, supply the word. भविष्यति, after वचनम्. Then it means that the words of the तन्त्रकार are sure to come true. निमित्तम्—(1) शोभनं प्रकृतम्—नीलकण्ठ. (2) कार्यविनिमयरूपे वचनम्—काव्यवेन. Counter proposal.

The meaning given by नीलकण्ठ is not satisfactory. समुद्योग्यताः—should be set against. i. e. should he asked to march against. यथाव्यापारम्:—according to their respective duties.

गौतम—Name of विदूषक यदृच्छादृष्टप्रतिकृतिः—यदृच्छा दृष्टा प्रतिकृतिः यस्याः सा । whose portrait (प्रतिकृति) was seen by chance (यदृच्छा) कार्यान्तरसचिवः—as opposed to वाहतक, the minister of political affairs. विदूषक was in charge of the port-folio of love affairs, विदूषक is usually called नर्मसचिव. Here humourously he is called कार्यान्तरसचिव by the king. The कार्यान्तर refers to the scheme of securing the actual sight (प्रलक्ष्ण दर्शन) of मालविका. The king had a great confidence in his ability. इरावती also gives him the epithet कामतन्त्रसचिव in Act III. It is worth while to note that विदूषक justifies this title, conferred on him by इरावती by achieving the success against भारिणी उपेयः—The object aimed at (मालविका's दर्शन) उपेयोपायदर्शनम्—उपेयस्य उपायः तस्य दर्शनम् । finding a remedy to secure on object aimed at. व्यापृतम्—engaged in ; busy with. प्रज्ञाचक्षुः—mental eye ; intelligence. कश्चित् . प्रज्ञाचक्षुः I hope your intellect is engaged in finding out a remedy to bring about the desired object. कश्चित् “I hope”, This indicates a question having an expected answer. प्रयोगसिद्धिः—Success of the scheme. विदूषक means to say that he should not ask him about the remedy but rather about the success of the scheme. (कर्णे) एवमिव—विदूषक as a shrewed man whispers in the ear of the king the scheme he has devised. The king appears to be quite confident about the success of the scheme.

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निपुणमुपक्रान्तम्:—Well begun. आरम्भः—an undertaking. दुरधिगम-
सिद्धिः—(adj of आरम्भः) दुरधिगमा सिद्धिः यस्य सः—The success in which
is difficult to obtain. आशीसामहे:—आ+शीस्:—We hope to get success.
V. 9. Construe—

सहायवान् एव सप्रतिबन्धम् अर्थं अधिगन्तुं प्रभुः (भवति) सचक्षुः अपि दीपेन विना
तमसि दृश्यं न पश्यति ।

In this stanza अग्निमित्र is praising the valuable help that he
is getting from विदूषक to secure the sight of मालविका.

सप्रतिबन्धम् (अर्थम्) :—प्रतिबन्धेन सहितम् full of obstacles. अर्थः—
object. प्रभुः—able दृश्यं—वस्तु, an object. In this stanza the figure
of speech is दृष्टान्त. King says that a man howsoever powerful
requires the help of a friend to attain an object, which is full of
impediments.

Here the King corresponds to सचक्रुः नरः and प्रतिबन्ध i.e. impediment in the form of the opposition from the two Queens corresponds to तमस् i. e. darkness and (2), the help of विदूषक to दीप.

नेपथ्ये—Behind the curtain or A voice behind the scene. This is one of the contrivances employed to further the action of the play.

This नेपथ्ये acquaints the audience with the quarrel between the two Professors of dancing अलं.. भविष्यति—This speech behind the curtain is made by the two professors of dancing who were quarreling. विकल्पः—Boasting.

अधरोत्तरव्याप्तिः—अधरः (inferior) च उत्तरः (superior) च तयोः व्याप्तिः (decision). Decision as to who is inferior and who is superior. The intrigue of Vidushaka, in setting one Professor against the other is on the way to bear fruit. सुनीतिपादपः—A tree in the form of clever plan of विदूषक in the form of a dispute between गणदास and हरदत्त. The seed of this tree was sown by.

अन्तःपूरचरो राज्ञी वृद्धो विमो गुणान्वितः

सर्वकार्योपकुशलः कञ्चुकीत्यभिधीयते—भरत नाट्यशास्त्र.

अनुष्ठिता.... राज्ञेति—This refers to the order of the king to the महासत्तवत to send army against the king of विदर्भ. हरदत्तगणदासीः—हरदत्त and गणदास were the two dancing professors. Out of them गणदास was patronized by the Queen धारिणी while हरदत्त enjoyed the king's patronage.

V. 10. Construe—

साक्षात् शरीरिणौ भावौ इव परस्परजयाघतौ उभौ अभिनमाचार्यौ त्वां द्रष्टुम इच्छतः। Here in this stanza कञ्चुकिन् introduces to the king the two professors who were as if two embodied sentiments.

परस्परजयाघतौः—striving to get victory over one another. भावौ इव शरीरिणौः—As if dramatic sentiments in bodily form.

दुरासदः—difficult to approach. राजमहिमाः—the majestic or greatness of the king.

V. 11. Construe—

न परिचितः न च अपि च अगम्यः न, तथापि अस्म्य पार्श्वं चकितम उपैमि, सः एव अयं सलिलनिधिः इव मे अङ्गोः प्रतिक्षणं नवः नवः भवति। In this stanza हरदत्त

describes his feelings at the sight of king. He finds it difficult to approach the king though familiar on account of his majesty.

अगम्यः—Inaccessible. For him there was no difficulty to get access to the King. vi. अरम्यः—Not charming. चकितम्—with awe. पार्श्वम्—by the side of, near. सलिलनिधिः—अक्षोः—The ocean is the same, but every moment it appears to be new, by its changing aspects and at the same time it does not lose its freshness and grandeur. The same is the case with the king, who maintains his dignified majesty and charm ever anew. (cf. क्षणे क्षणे यत्नवतामुपैति । तदेव रूपं रमणीयतायाः—शिखुपालक IV 17).

पुरुषाकारमिदं ज्योतिः—A lustre in a human form. By calling the king पुरुषाकार ज्योतिः his excessive lustre is brought out.

V. 12. Construe—

द्वारे (प्रथमं प्रतिवारितोऽस्मि) नियुक्तपुरुषानुमतप्रवेशः सिंहासनान्तिकचरेण सह उपसर्पन् अस्य विनिवर्तितदृष्टिपातः तेजोभिः बाध्यात् कृते पुनः प्रतिवारितः इव अस्मि । Here गणदास describes his own experience in approaching the king. The lustre of the king was so powerful that he found as if he was repelled by it.

द्वारे (प्रथमं) प्रतिवारितः :—I was first forbidden even at the door. Or द्वारे can be taken as a component part of the word नियुक्तपुरुषानुमत प्रवेशः In that case this becomes the case of सांख्यसमाप्त. नियुक्तः पुरुषः तेन अनुमतः प्रवेशः यस्य स । नियुक्त....प्रवेशः—Allowed to enter by the door-keeper. This implies that he was first forbidden to enter. सिंहासनान्तिकचरः—सिंहासनस्य अन्तिके चरति असौः—attendant moving about near the throne. His duty is to introduce the visitor to the king. विनिवर्तितदृष्टिपातः—विनिवर्तितो (Repelled) दृष्टिपातो (Glance) यैः तादृशैः (तेजोभिः) By means of the lustre that repel the glances. पुनरिवप्रतिवारितः forbidden once more. The first occasion when he was prohibited from approaching the king was when the door-keeper stopped him at the gate. But after being allowed by the door-keeper when he tried to approach the king accompanied by the attendant, he was as if repelled once more by the excessive lustre of the king. The door-keeper stopped him by using prohibitive words, but the king's excessive lustre again stopped him without using any word (वाक्यादन्ते).

शिष्योपदेश. उपस्थानम्.—Here king pretends complete ignorance of the intrigue. दुग्धपत्.—Simultaneously. तीर्थः—a preceptor दत्तप्रयोगः—दत्तः (शिष्येभ्यः प्रदिष्टः) प्रयोगः येन—An experienced teacher who has given practical lessons (प्रयोग) in the art of dancing. vl. (1) दत्तानुयोगः—i.e. दत्तप्रभः I have given practical lessons in the art and I am well tested. (2) दृष्ट प्रयोगोऽस्मि देव्या । देवेन च परिगृहीतः । The Queen has witnessed my performance and I am favoured by your majesty. प्रधानपुरुषसमक्ष—In the presence of the principle persons at the court. अभिशिष्टः—Insulted. परिवादकरः—Began abusing me. अत्रभवत्....इति—Here हरदत्त is quoting the words of taunt uttered by गणदास and addressed to हरदत्त. This is quite clear from the word इति coming at the end of the sentence. According to the order of words in this sentence अत्रभवत्—corresponds with समुद्र and मम with पल्लव, गणदास the speaker refers to himself by the word मम, but then will he place himself in the position of a पल्लव—certainly not. Therefore we have to understand here that हरदत्त has made use of indirect construction though it is not found in sanskrit. Thus मम refers to हरदत्त the reporter and अत्रभवत्: to गणदास. गणदास tauntet him by saying, 'As a पल्लव is far inferior to समुद्र so you are inferior to me.' शास्त्रे प्रयोगे च—In theory and in practice. विमृशतु—should judge. अत्रभवान्—refers to the king. विरोधज्ञः—critical. प्राशिक—judge. अत्र....प्राशिक—This shows that the king was well versed in the art of dancing and was considered to be competent to act as a judge. समर्थ प्रतिज्ञातम्—You have properly proposed. प्रथमः कल्पः—:—an alternative rule. Hence a proposal or suggestion. A very good suggestion. अवहितः—Attentive. पण्डित कौशिकी—She was a sister of मुमति, the minister of माधवसेन. She was staying with the queen in the disguise of an ascetic. व्यवहारः—Investigation of a case.

लिखतु तावत् . न्यायः व्यवहारः—The king wishes to show that he is quite impartial. So he refuses to act as a judge at the competitions of the two dancing professors. हरदत्त was patronized by him. He suggests that the question should be decided in the presence of the Queen, accompanied by the learned कौशिकी, so that the queen should have no grounds for complaint in case the question is decided in favour of हरदत्त. However

king's real object in calling परिमार्जिका is that she, who was already taken into confidence by विदूषक should direct the course of events in such a way that गणदास and हरदत्त should be made to produce their pupils for practical demonstration, thus offering an opportunity to the king of seeing मालविका in person. मौद्रित्य—Name of कञ्चुकी. प्रस्तावः—उपस्थितं वस्तु, the matter in hand i.e. the dispute. संरम्भः—contest. भगवति....पश्यति—From these words of the Queen धारिणी it appears that कञ्चुकी has acquainted them with the dispute between the two Professors. कञ्चुकी who leaves the stage returns immediately with धारिणी and परिमार्जिका. While representing this play on the stage it is necessary to show that some reasonable time is taken by कञ्चुकिन् to do his job (i.e. to go to report about the dispute and to bring them). In the meanwhile the other characters are kept idle on the stage. Some device ought to have been provided to keep them engaged during the interval. In the शाकुन्तल in the विष्कम्भक of Act IV when अनसूया leaves the stage to pacify दुर्वासस् प्रियंवदा who is left alone on the stage is made to stumble as a result of which the flowers are scattered. She is thus kept busy collecting these flowers till अनसूया returns. This shows the mature genius of Kalidas. मालविकाग्निमित्र being his first play we find the absence of such devices.

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संरम्भे कथं पश्यति—How do you think will the dispute end ? स्वपक्षावसादशङ्का—स्वपक्षस्य अवसादस्य शङ्का—Fear that your protegee (गणदास) will sustain a defeat. न परिहीयते..गणदासः—गणदास is not inferior to his opponent in any way. (cf. ओजस्वितया न परिहीयते शक्याः । -विक्रमो-Act III.) राजपरिग्रहः—Royal favour. प्रधानत्वमुपहरतिः—will bring him superiority. राक्षीशब्दभाजनम् (आत्मानम्) Holder of the title ' Queen '. She means to say that if the king's patronage bring's हरदत्त to the forefront, there is no reason why गणदास should lag behind, since he is under धारिणी's patronage, धारिणी—who holds the title of a ' Queen '. She advises her to take courage, not to be downcast and not to suffer from inferiority complex.

V, 13. Construe—

अनलः भानोः परिग्रहात् अतिमात्रमासुरत्वं पुण्यति, चन्द्रः अपि निशापरिग्रहीतः महिमानम् अधिगच्छति ।

Here the king, हरदत्त, the Queen and गणदास are compared to the sun, the fire at night the night and the moon resp'y. By comparing गणदास to the moon favoured by night पंडितकौशिकी inspires confidence in the Queen about the success of गणदास. भानोः परिग्रहात् Here there is a reference to the common notion that the sun transmits its lustre to the fire at sun-set. cf. (तथा च इति: आदित्यो वा अत्तं यजन्नि प्रविशति ।) Here the contrast is between the King and the Queen on the one hand, and the night on the other. The fire shines brilliantly in the evening by the favour of the sun-god. Similarly under the king's patronage हरदत्त would become prominent. The moon shines brightly and is attractive too by night, गणदास also under the patronage of the Queen will show the lustre of his lore. अतिमात्रमायुरत्वम्—extreme brilliance पुष्पति—increases परिग्रह—favour. अविहाः—is an interjection meaning 'Help'—'Take care' 'Be cautious'. पीठमर्दिका—पीठमर्द is 'one who assists the hero in securing the heroine' cf. पीठमर्दो नाम, कामपुरुषार्थसहायो नायकसमीपवर्ती पुरुषः । So पीठमर्दिका is a lady, who assists the heroine in securing her lover. परिग्रजिका is called पीठमर्दिका by विदूषक because she has readily joined the plan of विदूषक to bring मालविका before the king. However, the audience does not know this and hence a परिग्रजिका (nun) being called a पीठमर्दिका is sure to create fun. पुरस्कृत्य—placing ahead of himself.

V. 14. Construe—

मङ्गलालङ्कृता (धारिणी) यतिवेषया कौशिक्या समं त्रयी विग्रहवत्या अष्टात्मविद्याया इव भाति । Here Agnimitra is paying warm compliments to his queen धारिणी and कौशिकी who had accompanied her by comparing them to holy triad of the vedas and Metaphysics respectively.

मङ्गलालङ्कृताः—Auspiciously decorated. त्रयीः—त्रयाणाम् विद्यानाम् समाहारः (त्रयी वै विद्या त्रयो यजुषि सामानि च) The three Vedas. अष्टात्म-विद्या—the knowledge of the supreme soul. विग्रहवती—possessed of a bodily form (विग्रह).

Here the Queen wearing auspicious ornaments and accompanied by the परिग्रजिका is compared to त्रयी in a bodily form and परिग्रजिका is rightly compared to the अष्टात्मविद्या. The close relation between an ascetic and वेदान्त must have led our poet to use this comparison. The point of similarity between धारिणी and त्रयी is holiness.

V. 15. Construe—

महासारप्रसवयोः सदृशक्षमयोः धारिणीभूतधारिण्योः द्वयोः भर्ता शरच्छते भव ।
Here पण्डित कौशिकी blesses Agnimitra with the long life as a King.

महासारप्रसवाः— This is applicable to both धारिणी and the Earth.

(1) महासारः (Heroic) प्रसवः यस्याः सा i.e. who gives birth to progeny of great valour. (2) महान् आसारः (shower) तस्मात् प्रसवः (corn) यस्याः सा i.e. that yields abundant corn on account of heavy showers. सदृशक्षमा—सदृशी क्षमा यस्याः सा (1) whose forbearance is becoming to her exalted position. (2) Having power of endurance, in keeping with its onerous office viz. to support all the creatures. भूतधारिणीः— The Earth. भर्ता — (1) Husband (2) King. शरच्छतम् :— शरदाम् शतम् — Hundred years. While praising the king, the Queen also is indirectly praised. Perhaps by referring to her forbearance it is suggested that she will have to put up with unhappy situation that may be created by the attempts of the king to secure मालविका. विज्ञानसंपर्षी — A contest about superiority in the knowledge of the art of dancing. प्राज्ञिकपदम् — Position of a judge. अप्यासितव्यम् — should be accepted (by you).

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अलमुपालम्भेन :— Enough of joking (ridicule) पत्न्ये . . रत्नपरीक्षा :— She means to say that when an expert critic like king is present here why should she, a female ascetic, be asked to occupy the judgement seat. It would be as good as going to a village to get a jewel tested, when a city is near-by. The illustration is quite appropriate and poetic. पण्डितकौशिकी :— पण्डिता च अस्ती कौशिकी च. King is emphasizing the word पण्डिता in her name to show that she was quite a fit person to occupy the judgement seat. पक्षिपातिनौ—partial. The queen was interested in गणदास and the king in हरदत्त. मध्यस्था—neutral or impartial. गुणदोषौ परिच्छेत्तुम् To judge the merits and the demerits. तेन हि . . विवादः — In the device invented by विदूषक the king is pretending to the best of his ability. Though he wanted मालविका the disciple of गणदास to dance on the stage, yet he is suggesting that the discussion between the two professors should begin. प्रयोगप्रधानम्— In a dramatic representation the essential thing is practical

demonstration. Theoretical discussion on it is of no use to judge the proficiency of a person. वाक्यवहार— Discussion without a demonstration. परित्राजिका very cleverly hints that the two professors should be judged by the performance of their respective pupils यदि ... रोचते—धारिणी foresees the danger of मालविका being brought before the king for practical demonstration. So she shows her disapproval about the contest itself. समानावयवतः—समान विद्या इत्य सः—तस्मात्— By him (from him) who is my equal in knowledge. 'देवी न मा .. अहसिः— गणदास was afraid that because of धारिणी's objection the contest may not be held altogether. And this may provide an opportunity to हरदत्त to boast. He was not prepared to consider हरदत्त as superior to him. At the most he was prepared to consider him as his equal. This speech of गणदास foils the attempt of धारिणी to stop the contest. उरभ्रसंघातः— the contest (संघातः) between two rams. (उरभ्र) This is a witty remark of विदूषकः. मुषा— in vain. पश्यामः .. दानेन— This is a witty remark of विदूषक. Ram fight was a popular pastime in the villages. The rams were fed so that they should fight and provide pastime. विदूषक says that as the two professors are paid by the king then why not have an entertainment at their cost. विदूषक's remark though witty is not idle humour. He is keen to see that the contest does take place and his purpose of bringing मालविका before the king is served. कलहप्रियोऽसि—धारिणी being upset taunts him by calling him ' A lover of quarrels.'

अन्योन्य कलहित— who have quarrelled with each other. उपशमः— शान्तिः Peace. अन्योन्यकलहित.. उपशमः— विदूषक protests against the Queen's allegation that he is कलहप्रिय saying that in spite of his efforts to stop their quarrel the two teachers will fight to a finish. He compares them with two fighting elephants in rut. स्वाहसौष्ठवाभिनयम्— Graceful acting exhibited in their own persons. (स्वाहे सौष्ठवेन अभिनयः ।) प्रत्याययितव्यम्— (प्रि—आ इ. causal pot. p. p.) should be done in order to convince. The king here very cleverly shows his outward indifference. But he is at the same time suggesting that the practical demonstration of their pupil's art should be arranged in order to judge the merits of the Professors. This suggestion would be clear by emphasizing the word आभ्याम्.

V, 16. Construe--

कस्यचित् आत्मसंस्था क्रिया शिष्टा । अन्यस्य संक्रान्तिः विशेषयुक्ता, यस्य उभयं साधु सः एव शिक्षकाणां पुरि प्रतिष्ठापयितव्यः । In this verse परिमार्जिका is stating the qualities of the best teacher.

क्रियाः— Performance or acting (of some art etc.) शिष्टाः—excellent vl. क्रियः— Done properly. आत्मसंस्था—आत्मनि संस्था यस्याः सा Resting in oneself. संक्रान्तिः— The power of transfer (i. e. to impart) विशेषयुक्ता—विशेषेण युक्ता—marked with excellence. पुरि— At the yoke i. e. at the head of. पुरि प्रतिष्ठापयितव्यः— should be considered as the best teacher. Some teacher excels as an actor when he gives a demonstration of his art by himself. Other may be efficient only in imparting the skill to his pupil. But he, in whom there is a combination of the two is supposed to be the best teacher. In case of गणदास and हरदत्त, both of them are quite adept in acting personally. So the only way to judge the superiority of the one over the other is by testing their skill in imparting the art to their pupils.

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विष्णितार्थः—the gist of the whole thing. It is interesting to note how विदूषक, अभिमित्र himself and परिमार्जिका are cleverly helping each other to arrive at their final goal of presenting मालविका before the King. मन्दमेधाः—dull-witted; less intelligent. मलिनयतिः—Brings discredit to; spoils the instruction of the teacher. तदाचार्यस्य दोषो नु-नु has an interrogative sense. Is it the draw-back of the teacher ? With this argument, queen धारिणी is trying again to prevent the practical demonstration of the dance of मालविका. दोषे . . . आपद्यते—It comes to be like that i. e. surely it speaks for the want of skill in a teacher. vl. (1) उपपद्यते—stands to reason. (2) आपतति & संपद्यते do not change the sense. अद्रव्यपरिग्रहः—Accepting a bad pupil. द्रव्य—a worthy pupil of. क्रिया हि द्रव्यं विनयति नाद्रव्य—अर्थशास्त्र. बुद्धि-लक्ष्यम्—Error of judgement. King means that the acceptance of a bad pupil shows want of judgement on the part of a teacher and he must suffer for this fault of his. Therefore it is not proper on your part to find fault with the system of judging the skill of a teacher from the demonstration of his pupil. In some editions another reading उपपद्यते is found for आपद्यते. and the rest of the sentence विनेतुः etc. is put in the mouth of

गणदास. In that case the king in his enthusiasm to show impartiality agrees with the Queen and says 'You are right, the skill of a professor should not be judged from the demonstration of the pupil.' On this गणदास thinks that he may miss the opportunity of establishing his superiority by the demonstration of मालविका's dance, and hence he meets the argument of the queen that the acceptance of a dull pupil definitely shows the want of discretion in a teacher. (He was quite sure about मालविका's ability). However some interpret this remark of गणदास in the following manner-- There is nothing wrong in judging the skill of a preceptor from a pupil's demonstration because improving upon a dull pupil shows greater merit of a teacher. (बुद्धिलाभम्--superiority of talents.) The latter interpretation is not very happy for two reasons (1) The meaning of the word लाभ 'superiority' is unnatural (2) गणदास who has praised his pupil मालविका so highly is not likely to call her अद्रव्य even for the sake of argument. कथमिदानीम्--What to do now? धारिणी is bewildered for a moment and does not know how to prevent the demonstration of मालविका's dance performance before the king. जनान्तिकम्--A speech whispered to a person and meant to be heard by him only. To suggest that the speech is confidential the speaker raises his or her palm with three middle fingers out--stretched to exclude others from hearing the same.

cf. त्रिपताककरेणान्यानपकारान्तरा कथाम् ।

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अन्योन्यामन्त्रणे यत् स्यात् जनान्ते तज्जनान्तिकम् ॥ 66

— दृशरूपक I.

This sentence अलं...पूरयित्वा is intended for गणदास only. अलं पूरयित्वा—enough of fulfilling. उत्साहकारणम्—मनोरथम्--desire. अलं...पूरयित्वा —If the king's desire to see मालविका is fulfilled it would only inflame his passion or would accentuate his further endeavours. आरम्भः—undertaking. Mr. Kale takes कथं..... पूरयित्वा as स्वगत speech and विरम...आरम्भात् as प्रकाशम्. In that case धारिणी decides herself not to give any chance to the king to get his desire fulfilled and in a fresh attempt asks गणदास to desist from this undertaking which was not likely to affect his position in any way. If अलं...पूरयित्वा is regarded as the side remark addressed to गणदास then it would mean that she

takes गणदास into confidence and tells him why she is against the demonstration. निर्दयकदारम्भात्—She asked गणदास not to submit to this test as he stood to gain nothing by it. His reputation and position were quite secure even without it. संगीतापदेशेन—Under the pretext (अपदेश) of संगीत. सरस्वत्युपायनमौदकान्—Sweetmeats offered (to teachers) as a present (उपायन) to the goddess सरस्वती. When a pupil begins his lessons the goddess सरस्वती is worshipped and sweetmeats are first offered to her and then distributed. सुलभनिग्रहेण—where defeat is sure. संगीत....विवादेन—विद्वक्क says—you are eating sweetmeats offered to सरस्वती on the pretence of being a teacher of dancing. What have you to do with a contest in which you are surely to be defeated. Here विद्वक्क wants to challenge the efficiency of गणदास by passing such a sarcastic remark. This remark of विद्वक्क is meant to provoke गणदास and make him insist on the contest. अयमेवार्थः देवीवचनस्य—People would interpret धारिणी's words as विद्वक्क had done. As expected विद्वक्क's taunt had its immediate effect on गणदास. He makes himself bold to say that the queen's words would be interpreted by the people as विद्वक्क says. He failed to understand the importance of the queen's words. अवसरप्राप्तम्—what is suited to the occasion.

V. 17. Construe—

लब्धास्पदः अस्मि इति विवादभीरोः परेण [कृता] निन्दां तितिक्षमाणस्य यस्य आगमः केवलजीविकायै ते ज्ञानपण्यं वणिजं वदन्ति ।

In this verse गणदास says—people would consider me as a coward and a trader in knowledge i. e. a bad teacher. लब्धास्पदः—लब्धे आस्पदं येन सः । Who has obtained a high position. विवादभीरुः—One who fears a contest. परेण निन्दाम्—परेण कृतां निन्दाम् । तितिक्षमाणः—tolerating. आगमः—Learning जीविका—livelihood. पण्यम्—A thing for sale. (ज्ञाने एव पण्यं यस्य सः adj. of वणिजम्). In this verse गणदास is declaring his determination to have the contest. His argument is that if he were to withdraw from it he would not deserve the name of a real teacher, but would be considered as a bad teacher who trades in knowledge merely to learn his livelihood.

अचिरोपनीता — Who is recently initiated. अपरिनिष्ठितः—Not well-grounded. आचिरो... प्रकाशनम्—Once more the queen tries

to find out an excuse to avoid मालविका's dancing performance before the king. निर्वन्धः—Insistence. अतः...निर्वन्धः—गणदास means—“If my pupil who is a beginner wins the contest that would prove my superior abilities in imparting instructions.” तेन हि.... दर्शयतम्—Having failed in her attempts to avoid मालविका's demonstration the queen ultimately consents to it. But once more she tries to foil विदूषक's plan by saying that the demonstration of the pupils of both the professors should be witnessed by परित्राजिका alone. सर्वज्ञरत्न...दोषाय-परित्राजिका defeats the queen's intention by pointing out to her that even an expert cannot by himself come to a faultless decision. Thus she makes the provision for the king among the spectators. The argument of परित्राजिका could not be set aside as it was quite logical and sound. अभ्युपगमः—Arriving at (a decision).

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मूढे....करोषिः—Why do you take me to be ignorant about what is going on, when I have seen through your plan. The queen has already her suspicion about परित्राजिका. Now she is thoroughly convinced about her being a party to the plot of विदूषक and calls her मूढे. सासूयम्—Angrily or with jealousy. परावर्तते—Turns away. राज्ञः...दर्शयति—The King points out to परित्राजिका that the queen was angry on account of her defeat. He wants परित्राजिका to appease her.

V. 18. Construe—

इन्दुवदने, अनिमित्तम् अत्रभवतः किं पराङ्मुखी भवसि, कुटुम्बिन्यः प्रभवन्त्यः अपि भर्तुषु कारणकोपाः हि ।

In this stanza परित्राजिका points out to the queen that her anger towards the king is baseless. इन्दुवदने—such an epithet in the mouth of a female is unusual. However परित्राजिका perhaps wants to suggest that she being इन्दुवदना should not show anger, but should be always cool and delightful. कारणकोपाः—कारणेन कोपो यासौ ताः—whose anger is based on some reason. प्रभवन्त्यः—Having full sway over कुटुम्बिन्यः—House-wives.

ननु सकारणमेव...निपुणो भवति—विदूषक remarks that the queen has good reason to get angry. She has to guard the interest of गणदास who, she is afraid, may not come out successful, Further to pro-

voke गणदास he says " Fortunately the queen has saved you under the pretext of anger." Finally he openly doubts गणदास's skill in imparting instructions, by saying that every learned person is not necessarily an expert in the art of teaching. This last remark is intended to excite गणदास so that he should insist upon proving his superiority by actual demonstration of मालविका's dance performance. एवं जनो गृह्णाति:— गणदास says " People will misunderstand me.

V. 19. Construe—

यदि विवादे आत्मनः किंदासकान्तिं दर्शयिष्यते मां न अनुजानासि त्वया अहं परित्यक्तः अस्मि ।

In this verse गणदास threatens to resign office if भारिणी still does not consent to hold the contest.

किंदासकान्तिः— Power to import the skill in art. परित्यक्तोऽस्मिह— त्वया—I will consider that you no longer patronise me. This ultimatum given by गणदास to भारिणी is the result of the above skilful remark of विदूषक. क्व गतिः— what course? (is open to me). प्रभवति-जनस्य—प्र+भू in the sense of 'to have an authority over' governs genitive of. प्रभवति निजस्य कन्यकाजनस्य महाराजः ।—मालतीमाधव Act I. A teacher has full authority over his pupil. With these words the queen at last gives her unwilling consent to the representation by मालविका. विरमपदे शङ्कितोऽस्मि— I unnecessarily entertained doubts about the favour of the queen. According to कटयवेम— I was wrong in thinking that the Queen would come in my way of exhibiting the skill of my pupil (cf. शिष्याशिष्यादर्शनान्मां निवारयेदिति अकारणमेव जातशङ्कोऽस्मीत्यर्थः) अपदे—अस्थाने — without any ground v. l. अपदेश शङ्कितोऽस्मि. I was afraid of a refusal (अपदेश). अभिनयवस्तु — theme in connection with which the acting is to be represented, the story, plot or song.

किमपि चर्तते — As pre-planned परिभाजिक wanted to suggest that चर्चित dance should be exhibited. मालविका alone was able to perform it. But such a suggestion may further excite the queen. So she makes this remark. She says—the queen is already prejudiced against me, so I am hesitating (शङ्कित) to say anything further. ननु....प्रभविष्यामि etc. Outwardly the meaning is "you may count upon me to make my servants act according

to your orders." She really means to say 'Even though you succeed in bringing मालविका before the king by this device of yours, I shall see that no further developments take place as I have full control over my servants (meaning thereby मालविका). मम च न इति ब्रूहि—Say (you have control) over me also! The King with these words wanted to flatter the queen and pacify her.

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मगवति ..इदानीम्—Though the king tries to flatter her by saying मम चेति etc., she does not take any heed of the remark, and asks परिमार्जिका to proceed. चतुष्पदोद्भवम्—Arising from a verse made up of four lines [पदा] According to नीलकेटु—चतुर्विधाभिनयोद्भवम् । अथ वा चतुर्भिः पदैः (stanzas) संपन्नम् । In view of मणदास's words. देव..चतुष्पदा । तस्याश्चतुर्थे..देवः । in Act II, it appears that चतुष्पदोद्भवम् means 'Arising from four verses—each verse treating of one separate theme.' दुष्प्रयोजनम्—Difficult to act. एकार्थसंश्रय प्रयोगम्—एकः एव अर्थः संश्रयः यस्य तं (प्रयोगम्)—Demonstration with regard to the same theme or piece of acting.

उपदेशतारुण्यम्—The relative worth of their instruction. द्वौ अपि पक्षौ—Both the parties. उत्थापयिष्यति—Will make us get up. मणदास..अवलोकयति—मणदास looks at the queen to know her real wish as she had before asked him to desist from assisting the king in the fulfilment of his desire. cf. अलमावपुत्रस्य उत्साहकारणं मनोरथं पूरयित्वा । विजयप्रत्यर्पिणी—opposed to success. निर्णयाधिकारे—In the capacity of a judge. विरलनेत्रयवोः—विरल नेत्रयव यवोः तौ तयोः Wearing only thin costume. In making this suggestion परिमार्जिका's intention is to enable the king to observe मालविका, at the height of her physical beauty. यदि राजकादैर्भवति—If the king would show the same resourcefulness in political affairs as he has displayed in this love-affair, he would certainly be a great king. This taunt coming from धारिणी conveys to him her suspicion that he was at the root of the whole mischief. However this remark need not be taken as bearing on अभिमित्र's character as it has its origin in धारिणी's jealousy and prejudice against the king, who is found taking lively interest in politics at the very outset of the play.

V. 20. Construe—

अन्यथा गृहीत्वा अलम्, मनस्विनि इदं मया न खलु प्रयुक्तम् ; समानविद्याः प्रायः स्वस्वरयशाःपुरोभागाः ।

Here the king requests धारिणी not to misunderstand him as professional jealousy was at the root of this quarrel and he himself had no hand in it. अलमन्वया गृहीत्वा—Do not misunderstand me. मनीस्वनी— a noble-minded woman. प्रयुक्तम्— brought about. समान-विद्या : members of the same profession पुरोभागा: jealous. परस्परव्या: पुरो-भागा:—परस्परव्यं यशसि [यशोविषये] पुरोभागा:—jealous of each others fame.

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V. 21. Construe—

जीमूतस्तनितविशक्तिभिः उद्घोषैः मयूरैः अनुरसितस्य पुष्करस्य निर्हृदिनी उपहितमधमस्वरोत्था मायूरी मार्जना मनांसि मदयति । In this verse परिभाषिका describes the enchanting sound of the tabor which she calls मायूरीमार्जना. In the last quarter the alliteration caused by the repetition of the letter म is worth noting.

जीमूतस्तनितविशक्तिभिः मयूरैः जीमूतस्य [मेषस्य] स्तनितं [गजितं] विसृज्यते हेतुः । By the peacocks who misunderstood it (i. e. the sound of the drum) for the rumbling of the clouds. Sanskrit poets believe that the peacocks dance cheerfully when they hear the rumblings of the rain-clouds. उद्घोषैः (मयूरैः)—उद्घातः घोषाः येषां हेतुः । With upturned necks. अनुरसितस्य:—The sound of which was responded to with their cries by the peacocks. पुष्करः—A drum. निर्हृदिनी—Sounding deeply. मायूरी मार्जना—मार्जना is a kind of deep note produced by striking the right side of the tabor (गुदग in Marathi) by the palm and fingers (It is called 'वाप' in Marathi and Gujarati). मायूरी—It is called मायूरी as it gladdens the peacocks who think it to be a thunder of the cloud. Or because it resembles the notes of the peacocks. उपहितमधमस्वरोत्था—उपहितः (संयोजितः) यः मधमस्वरः तस्मात् उत्थिता arising from the मधम note, to which the drum was tuned. मधमश्रवः—(1) षड्ज (सा) produced by peacocks. (2) ऋषभ (री) by cows. (3) गान्धार (ग) by goats. (4) मधम (म) by kraunchas. (5) पंचम (प) by cuckoos. (6) धैवत (ध) by horses and (7) निषाद (नी) by elephants. (cf. षड्जयैर्मौ च गान्धारो मधमः पञ्चमस्तथा धैवतश्च निषादश्च सप्त तन्मयुद्धवाः स्वराः ॥ also cf. षड्जं रैति मयूरस्तु गावो नदन्ति चर्षभम् । अजायिकौ च गान्धारं क्रीञ्चो नदन्ति मधमम् । पुष्पाधारणे काले कोकिलो रैति पञ्चमम् (अश्वस्तु धैवतं रैति निषादं रैति कुञ्जरः ॥ vl. उपचितमधमस्वरोत्था means 'in which the, मधम note has gained in intensity.' मदयति—Gladdens. सामाजिकाः—spectators. v.l. सामायिकाः—Those who keep an

appointment. v. l. सामवादिता—spectators अहो...आर्यपुत्रस्य—Kings indecent haste to go to the प्रेक्षागृह makes her remark like this. Here the अविनय of the King is to be betrayed by his indecent haste and extending invitation to चारिणी to the place where he is to meet the object of his love. अन्वार्ध—Aside—Warding off the characters meant to be kept out of hearing. This stage direction is given when a person turns aside and Communicates a secret to another. In जनान्तिष्ठम् which has a similar sense the other characters are warded off by raising three fingers.

Cf. तद् भवेदपचारितम् । रहस्यं तु यदन्तरम्
पराङ्मुखं प्रकाशयते । —साहित्यदर्पण VI. 38.

विरोधादविष्पति (1) will misunderstand (2) or will stop the whole programme. Supply एतत्कार्यं after विरोधादविष्पति । In this connection Cf. रमणीयः सल्लु अवधिः विधिना विरोधादितः—शाकुन्तल Act VI ; तत्रभवती उपेक्षी....कले विरोधदति—विष्णोः Act II. According to काव्यवेदम्—तत्र मालविकागतं मनोरममृदित्वा सकलमेव तन्त्रमाकुलविष्पति । —(Queen from your haste would desire in connection with मालविका and upset the whole plan). Mr. Pandit takes it thus: " Lest the Queen चारिणी should find you inconsistent with yourself (supply त्वां) i. e. lest she should discover by your impatience to go to the संगतिशाला that the innocence you have claimed with regard to the origin of the dispute and the indifference you have shown as to the result of the contest of the two masters of dancing and music was merely assumed and that an intrigue lay at the bottom of the affair."

V. 22. Constfue—

धैर्यावलम्बितम् अपि माम् अयं मुरजवाद्यनादः सिद्धिस्त्वम् अवतरतः स्वमनोरमस्य वाद्यः इव त्वरयति । In this stanza Agnimitra gives a reply to the warning of विदूषक to be patient. He says—the sound of the tabor hastens me to the dancing hall.

मुरजवाद्यनादः—The sound of the drum. v. l. रागः i. e. the attraction of the sound of the drum. वाद्यः इव स्वमनोरमस्य—As it were the sound of my mind's chariot (i. e. desire).

The sound of the drum is compared here to the sound of the chariot of the Kings mind i. e. (desire). The words सिद्धिस्त्वं अवतरतः and वाद्यः indicate that there is pun on the word मनोरम (1) desire (2) the chariot of the mind. Taking मनोरम in the sense of

the chariot of the mind the meaning would be 'like the sound of the chariot that is descending on the path of success—(सिद्धिपथं अवतरतः).

The concluding portion of this act is technically called an अङ्कावतार. Cf. अङ्कावतारस्त्वङ्कान्ते पात्रेणाङ्कस्य सूचनात्। When an act hinted at by characters at the end of the preceding act is brought in continuity with the latter it is अङ्कावतार. This prepares the audience for the next act. Here though the 1st act closes, the arrangements for the dance, which ought to be set forth at the beginning of the next act by means of an Interlude are mentioned as having been completed. So the action is continued by the same actors in the next act.

CRITICAL APPRECIATION OF ACT I

The first act together with the interlude appearing at its beginning gives us as usual the exposition of the play. The main theme of the play is the love between *Agnimitra* and *Mālavikā*.

The first act can be broadly divided into four parts or scenes.

(1) The Conversation between *Agnimitra* and *Vahataka* the minister.

They are discussing the letter which is received from *Yajnyasena* the king of *Vidarbha*. The quick and appropriate decision taken by the king in the matter reveals his political wisdom and spirited nature. This also serves the purpose of showing that the king was not indifferent to the state-affairs.

(2) The Conversation between the king and *Vidusaka*.

The King had asked *Vidusaka* to devise means to have an eye-ful view of *Mālavikā*, for whom he had taken a fancy after seeing her in a painting. *Agnimitra* who was upset by the letter of the king of *Vidarbha* is found quite in a different mood, while conversing with *Vidusaka*. Learning from him the scheme he feels sure about its success. He does not forget to pay compliments to his friend for his help. From the title 'KABYANTARASACHIVA' conferred by the king on *Vidusaka*, it is indicated that he is going to play a very important part in making the king's love affair successful.

(3) The quarrel between the two professors in the presence of the king and the Vidusaka.

Gandasa and Hardatta speak very highly of the personality of the king. The king pretends majestic surprise at the arrival of the two quarreling professors but welcomes them. He refuses to act as a judge in deciding their respective merits for fear of being accused of partiality by them and hence cleverly suggests the name of Pandita kausiki for doing that job. She was already taken into confidence by Vidusaka.

(4) Parivrajika's decision leading to the exhibition of Malavika's dance performance before the King.

Queen Dharini's jealousy is already hinted at in the interlude. Parivrajika's suggestion about staging a dance performance of Malavika as a test to judge the merit of Ganadasa makes her restless. Accentuated by her jealousy she repeatedly attempts to avoid this performance as she fears that it would inflame the passion of the king. She is shrewd enough to see that Parivrajika is also a party to the plot. She shows her resentment at the king's enthusiasm in his love-affair and openly taunts him with the words यदि राज्ञायैव दिक्षी etc. She is disgusted by the indecent haste shown by the king to witness the dance performance of Malavika. But all the same, she never leaves her magnanimity and modesty.

Vidusaka very cleverly provokes Ganadasa with taunts and thus makes him insist on the contest. Parivrajika's intelligence and skill is seen in her logical argument with which she included the king among the judges. Out of the two teachers Ganadasa is more eloquent. He is sincere, sentimental, loyal to the queen and possessed of self-respect.

Malavika the heroine does not appear personally on the stage in this act but her presence is felt throughout on account of the acute jealousy of Dharini and the eagerness and the longing of the king to see her in flesh and blood.

ACT II

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संगीतरचना :—The orchestral arrangements. विभवतः :—In order of their rank. परिवारः—Retinue, attendants. कतरः :—Which one of the two. तर is applied to किं in this sense. ज्ञानवृद्धभावः :—Seniority in point of knowledge. ननुः ... अहंति—परिभाषिका very cleverly gives precedence to गणदास on the grounds of age. In fact from the point of view of the development of the plot the dance performance of मालविका was more important than that of इरावती. The question asked by the king is also a part of the plot. Apparently they wanted to make a show that they are conducting the contest impartially. पुरस्कार—precedence. स्वनियोगमशून्यं कुरु—Occupy your place of duty vacated by you. This is a formal way of asking a servant to retire. शर्मिष्ठा—The daughter of वृषपर्वा the demon-king and the wife of ययाति (cf. ययातेरिव शर्मिष्ठा भर्तुर्वैषह्यमता भव ।—शाकुन्तल) कृतिः—composition. लयमध्या—लयेन [तालकालेन] मध्या [मध्यमानशुका] of medium time. लय is keeping time in music. It is of three kinds (1) द्रुत—quick (2) मध्यम—medium (3) विलम्बित—slow. According to भरत, मध्यलय is suited to शृङ्गार and हर्ष. The song that मालविका was to sing had शृङ्गार as its sentiment. चतुष्पदाः—A song having four stanzas, each stanza containing four lines. चतुर्थवस्तुनः :—चतुर्थस्य वस्तुनः (प्रयोग). The poem of शर्मिष्ठा consisted of four stanzas, each embodying a separate theme (वस्तु). मालविका was asked to sing and set to dance only one stanza of the whole song. एकमना :—Attentively. आचार्यबहुमानात् (1) Owing to my great regard for the preceptor i.e. गणदास. (2) This may also refer to the author of चतुष्पदा. v. l. आचार्य बहुमानात् as separate words. i.e. Oh preceptor out of regard for (you). Agnimitra wants to show that he was attentive to the programme out of regard for the preceptor and not on account of any great desire to see the dance of मालविका.

V. 1. Construe—

नेपथ्यपरिगतायाः तस्याः दर्शनसमुत्सुकं मे चक्षुः अधीरतया तिरस्करिणीं संहृष्टं व्यवसितम् इव ।

In this stanza the king describes his eagerness to see मालविका. His eager eyes, he says, have impatiently stepped forth, as it

were, to remove the curtain. तिरस्करिणी—the screen. व्यवसित इव—वि+अव+सो to be ready has set out or become ready. This is a fine उद्देश which gives an idea of the intensive eagerness of the King to see मालविका. दर्शनसमुत्सुकम्—Adj. of मधु:—eager to see (her). अधीरतया—Impatiently. संहर्तुम्—to remove नेपथ्यपरिगता—hidden by the curtain vl. नेपथ्यगृहगता who was in the tiring room.

नयनमधु—नयनयोः मधु। the honey for the eyes. Refers to मालविका who was as sweet as honey (cf. अये लब्धे नेत्रनिर्वाणम्—शाकुन्तलम् Act III). संनिहितमक्षिक्म्—संनिहिता मक्षिका यद्व (Adj. of मधु) with the wasp near. Here the wasp, of course, is Queen धारिणी. विदूषक नाके the king to be cautious and not to be carried away so as to betray his passion for मालविका. Here धारिणी is compared to मक्षिका and मालविका to honey. A man desirous of honey has got to be very careful otherwise he would be bitten by the wasp hovering round about the honey comb. This suggested that if Agnimitra while enjoying the sight of मालविका is not cautious then he would incur, the wrath of धारिणी. अप्रमत्त—Courteous. आचार्यप्रत्यक्षेयमाणा-ज्ज्ञातृणा—आचार्येण प्रत्यक्षेयमाणे अज्ज्ञानां सौहृदं यथा: सा।—The preceptor saw that she was so attired as to have beauty of all her limbs well set off before introducing her on the stage. प्रत्यक्षेयमाण—ईदृश with प्रति and अव to examine carefully. अत्रसौहृदम्—Grace of the limbs. प्रतिच्छन्द—picture. न परिहृयते—does not fall short i. e. she is as charming as she was drawn in the picture.

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V. 2. Construe—

मे हृदयं चित्रगतायाम् अस्यां चान्तिर्विषयादप्यहं संप्रति देन इवम् आलिखिता (तं) शिथिलमपि मन्ये। In this stanza the King admits that she is more beautiful than her portrait. चान्तिर्विषयादप्यहं—चान्त्याः विषयादप्यहो इति तयोक्तम्—Doubting inconsistency of her real beauty (with that in the picture). शिथिलमपि—Lacking in concentration of mind which is requisite to draw a faithful portrait.

The king means to say—when I saw मालविका in the picture, I thought that the painter, as usual, must have exaggerated in drawing her portrait. In reality she might be inferior to the portrait. But when I now actually see her I have come to revise my opinion. I feel that rather than exaggerating her beauty the painter has failed to do proper justice to it and this is because he has not concentrated sufficiently while painting the portrait.

मुक्तसाध्वसा—मुक्तं साध्वसं यथा सा Free from nervousness. सत्त्वस्या भव Compose yourself. सत्त्व—Courage or steadiness of mind. सर्वस्थानावद्यता सर्वेषु स्थानेषु अनवद्यता—Faultlessness in every limb [स्थान] v.l. Mr. Pandit reads—सर्वावस्थास्वनवद्यता faultlessness of beauty under all conditions. The first reading is better as the next stanza describes the beauty of the different limbs and not the beauty in different conditions.

V. 3. Construe--

वदने दीर्घाक्षे शरदिन्दुकान्ति, बाहु अंसयोः नतौ, उरः निविडोन्नतस्तनं संक्षिप्तम्, पार्श्वे प्रमृष्टे इव, मध्याः पाणिमितः नितम्बि जघने, पादौ अरालाङ्गुली; नर्तयितुः मनसः यथा एव छन्दः तथा अरवाः यपुः श्लिष्टम् ।

दीर्घाक्ष (वदने)—दीर्घे अक्षिणी यस्य तत् Face having long eyes. शर-दिन्दुकान्ति—शरदिन्दुकान्ति—Adj. of वदने शरदिन्दोः कान्ति इव कान्तिः यस्य possessed of the beauty of the autumnal moon which is free from obscuring clouds. अंसयोः नतौ बाहु arms curved at the shoulders. (अंसयोः).

निविडोन्नतस्तनं संक्षिप्तं उरः—निविडोन्नतौ च तनौ यस्मिन् तम् निविडोन्नतस्तनम् bosom having thick and prominent breasts. संक्षिप्तम्—Compact (breasts) as opposed to broad chest of men. पार्श्वे sides प्रमृष्टे इव as if polished. i. e. smooth (well covered with flesh). मध्यं पाणिमितः— the waist was so thin that it could be encompassed or measured by the palm of the hand. नितम्बि जघनम् part below the waist possessed of broad hips. अरालाङ्गुली—अराला आकुञ्चिता अङ्गुल्यः ययोः तौ (पादा) Feet with curved toes. छन्दः—fancy or desire. नर्तयितुः—of the Dancing master. श्लिष्टम्—suited to. Her body has been framed to suit the fancy of the Dancing-master.

उपगानम् preliminary humming of a tune in order to adjust the voice to it. v.l. उपवहनम् It has the same sense as उपगानम्.

V. 4. Construe—

प्रियः मे दुर्लभः हृदय तस्मिन् निराशं भव, अहो मे वामः अपात्रकः किम् अपि प्रस्फुरति एवः विरहः सः कथम् उपनेतव्यः नाथ पराधीनां मां त्वयि सत्पुष्पां गणय । Through this verse which is विप्रलम्भप्रज्ञा of a maiden मालविका expresses her own feelings towards the king.

अपात्रकः — The outer corner of the eye. The throbbing of the left eye in the case of women is supposed to portend some good omen. प्रस्फुरति—Throbs. किमपि—for some indescribable reason. उपनेतव्यः — should be approached or obtained.

सतृष्णाम् — One who has a longing.

The song chosen is such that through it मालविका could express her own feelings towards the king. The condition of the नायिका in the song is similar to that of मालविका.

In the 1st line, there is the feeling of despair (नैराश्य) the 2nd line expresses the feeling of hope (आशा or सविस्मयहर्ष). In the third there is an expression of anxiety (चिन्ता) and in the last the feeling of helplessness (दैन्य) उल्लो. निनयति—After singing the song मालविका represents the feelings suggested in it by means of her dance.

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द्वारीकृत्य—Making it as a medium. Taking advantage of it (song). त्वमि आत्मा उपस्वाप्तिः इव has as it were given herself over to you. एवमेव ममपि हृदयम् I also think in the same way.

V. 5. Construe—

नाथ, इमे जनम् त्वयि अनुरक्तं विद्धि Here the King interpretes the gestures of मालविका in dance as favourable to himself and says that she expressed her love for him indirectly on account of the presence of धारिणी. इति मेवे कृपणे स्वाग्रनिर्देशपूर्वम् अभिनयन्वा (तथा) धारिणी येनिकर्त्ता प्रणयगतिम् अदृष्ट्वा सुकुमारप्रार्थनाम्बालम् अहम् उक्त इव ।

इमे जनम्—This person i. e. मालविका. कृपणम्—the portion 'नाथ मां परराधीना' etc. from verse 4. स्वाग्रनिर्देशपूर्वम् स्वरत्न अग्रत्वं निर्देशः पूर्वः यथा स्वात् तथा । Pointing to her own person.

[धारिणीयेनिकर्त्ता प्रणयगतिमदृष्ट्वा (1) According to काट्यवेदे 'not seeing her love reaching my heart i. e. Not being able to find any sign of corresponding love in me. (2) Not knowing the way to convey her love to me owing to the vicinity of धारिणी. सुकुमारप्रार्थनाम्बालम्—सुकुमारा प्रार्थना एव व्याजः यस्मिन् कर्मणि यथा तथा । Under the pretext of a delicate request (of some one else to a third person). अहमुक्त इव—I was as it were addressed by her. (उत्प्रेक्षा).

किञ्चित्...कर्मभेदः—You have forgotten some item in the performance. vl. (1) कर्मभेदः—the proper order of things to be done. vl. (2) किञ्चित् विस्मृतं कर्मभेदेन You have forgotten some thing by way of omission of some act (to be necessarily performed.) This reading is not much different from the one we have adopted in the text. It is clear from the words of विदूषक प्रथमो. etc. that

what was forgotten was not the order of the things but a particular item viz. ब्राह्मणपूजा. So पूजा was forgotten and पूजा is a कर्म and not a कन. A mistake of कन can be brought in only when both the things are done but not in proper order; but here पूजा is not at all performed and hence what is किञ्चन is कर्मभेद (कर्म विशेष) & not कर्मभेद. So the reading कर्मभेद: is not justifiable. Evidently विदूषक wants to detain मालविका on the stage under some pretext to provide an opportunity to the King to feast his eyes on her beauty. vi. किमपि for किञ्चित्— means somehow. उपदेशविशुद्धा—whose exhibition of instruction is declared to be faultless, सर्वासु पुण्यति—& lovely figure presents a fresh charm in whatever state. cf. अहो सर्वास्यवस्थासु रमणीयत्वमाकृतिविशेषाणाम्।—शाकुन्तल Act-VI.

V. 6. Construe—

संक्षिप्तमितलव्यं वामं हस्तं नितम्बे न्यस्य, द्वितीयं श्यामाविटपसदृशं खस्तमुक्तं कृत्वा पादाङ्गुष्ठाङ्गुलितकुसुमे कुडिमे पातितक्षम् ऋज्वायतार्धम् अस्याः स्थितं नृत्तात् अतितरो कान्तम्।

This stanza gives a very beautiful pen-picture of मालविका, as she stood after finishing the dance. The king considers that she was more lovely in her standing posture than that at the time of the dance.

संक्षिप्तमितलव्यम् (हस्तम्)—संक्षीप्तिमितं लव्यं यस्य सः। The hand having the bracelet motionless on the wrist (संक्षीप्ति). (on account of being placed on her hip नितम्बे न्यस्य). While she was dancing, the bracelets must have been jingling and moving all the while. श्यामाविटपसदृशम् (द्वितीयं हस्तम्)—श्यामायाः विटपेन सदृशम् Resembling the branch of a श्यामा creeper (in tenderness).

खस्तमुक्तः—खस्तं यथा भवति तथा मुक्तम्. Hanging down loosely.

पादा. कुसुमे (कुडिमे)—पादाङ्गुष्ठेन आङ्गुलितानि कुसुमानि यस्मिन् कुडिमे—pavement inlaid with jewels. The flowers on which were pressed (आङ्गुलित) by the toe of the foot. Her eyes were directed towards the pavement and she was trying to play with the toe of her right foot. Women adopt this posture when they are overwhelmed with bashfulness. पातितक्षम्—adj. of स्थितं. पातिते अक्षिणी यस्मिन् कर्मणि तथोक्तम् (Posture) with eyes cast down (on the inlaid floor) स्थितम्—used as a noun स्थितिः अवस्थानम्—Posture.

अजायतार्धम् (स्वितम्) अजु आयतम् अर्धम् वर । (Standing posture), in which the upper half of the body is erect. This posture afforded a full view of her body to the king. अतितरा कान्तम् more beautiful.

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ननु .. करोति The queen does not like that मालविका should be detained on the stage and so she suggests गणदास not to mind the remark of a person like विदूषक. देवप्रसव्यात् On account of his being always associated with the king. सूक्ष्मदर्शिता—Minute observation.

V. 7. Construe—

विरक्षितः संसर्गेण मन्दः अपि अमन्दताम् एति पटुच्छिदः फलस्य निकषेण आविलेप्यः इव ।

Here गणदास rebuts the queen's objection by pointing out to her the possibility that विदूषक might have acquired the ability of judgement by his contact with the king. विरक्षित् A wise man. अमन्दताम् एति—becomes clever. पटुच्छिदः फलस्य—Of the mud-removing fruit. The fruit of a tree called कटुक. It is known in Marathi as निवळी निकषः—Contact, vi. निकर्षेण—by rubbing. आविल—turbid.

विरक्षितम्—Fram वष P. P. P. of the desiderative. What is intended to be said. साक्षिणी—Female judge. Refers to परित्राजिका. साक्षिणी .. भणिस्यामि—विदूषक stands on formality and says that technically it is the duty of the judge to point out the defect. If she fails to do it he would then point it out. All this is a device to detain मालविका on the stage for a longer period. यथादृष्टमभिधायिताम् Give your most impartial judgement.

V. 8. Construe—

अन्तर्निहितवचनैः अङ्गैः अर्चः सम्पन्नं सूचितः, पादन्यासः लयम् अनुगतः, रसेषु तन्मुक्तम्, शास्त्रायोगिनः अभिनवः सुदुः, तद्विकल्पादुद्भूतो भावः भावं विषयात् नुदति, रागबन्धः (तु) स एव ।

Here परित्राजिका appreciates the dance performance of मालविका with high sounding words of praise. She shows how song gesture and dance were in perfect harmony. अन्तर्निहितवचनैः (अङ्गैः)—अन्तर्निहितानि वचनानि येषां तैः ।

Limbs with words hidden in them, i. e. eloquent of the sense of the song. She interpreted the meaning of the song by the gestures of her limbs. पादन्यासः लयमनुगतः the steps agreed with

the musical time (लय) तन्मयत्वं रसेषु She had become one with the pervading song. शास्त्रायोनिः—शास्त्रा (करः) योनिः (source) यस्य तादृशः (अभिनयः) The gesticulation arising from the (movements) hands. नीलकण्ठ explains—शास्त्राः अङ्गुलीभ्यः समुद्भवः—शास्त्रायोनिः i. e. dance based on the movements of fingers. भरत describes शास्त्रा as a division of आश्रितिकाभिनय. सूदुः—सुकुमारः delicate or clever.

तद्विकल्पनावृत्तौ—तस्य (अभिनयस्य) विकल्पः (भेदः) तस्य अनुवृत्तिः तद्वाम् in the successive (अनुवृत्ति) exhibition of the variety of acting. नुदति—Displaces विषय—sphere, field i. e. the permanent sentiment of love. भावो..विषयात् One emotion drove away another from the field. (विषयात्)—भाव i. e. व्यभिचारि or संचारिभावः transitory emotions. They are so called because they appear and disappear and hence are not permanent. They are 33 in number—निर्वेद ग्लानि etc. They are not the main sentiments but are associated with them. While acting in various ways to suit the various emotions, she successfully created the proper atmosphere of these varied emotions, which followed one another in quick succession. All these भावाः were helpful to the delineation of the main sentiment of love. रागबन्धः स एव (1) Dominance of the same passion (of love) was there inspite of its passing through various stages. (2) राग may also mean 'particular arrangement' of notes 'मालविका maintained throughout the song the particular राग (3) the interest created by the acting was the same throughout. cf. रागबन्धः रञ्जनव्ययोगः। स एव पूर्व यादृशः तादृशः एव।

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यस्य स्वपक्षे शिथिलाभिमानाः संकृताः Our confidence (regarding the success of our side has slackened. With this the king indirectly praises the performance of मालविका and apparently tries to please गणदास and the queen. अद्य..स्मि—To-day I am a dancing master in the real sense of the word. गणदास feels highly flattered by the appreciation of the king and परिम्राजिका.

V. 9. Construe—

सन्तः उपदेशिनः तम् उपदेशं शृण्वं विदुः, यः विद्वत्सु अग्निषु काश्चनम् इव न श्चामासते।

Here गणदास proudly remarks that that instruction of a teacher is flawless which stands the test of the critics.

सन्तः—Learned person, wise men.

उपदेशिन् Instructor. न श्यामायते does not get tainted. cf. हेमन्तः
संलक्ष्यते ह्यभी विदुषिः श्यामिकपि वा । रघुवंश । I. 10.

आपरितोषाद् विदुषां न साधु मन्ये

प्रयोगविज्ञानम्—शाकुन्तल. I. 2.

विदुस्तु—v.l. युष्मास्तु—Before you. The stanza makes a general statement and has no reference to a particular case. Hence the reading युष्मास्तु is not satisfactory.

दिष्ट्वा....वर्धते—Apparently the queen congratulates गणदास upon his success in satisfying the examiners. Sarcastically by परीक्षकाराभन she wants to suggest the satisfaction of the king whose main object was to see मालविका.

देवीपारमह—Favour of the queen. गणदास, who failed to grasp the sarcasm in the words परीक्षकाराभन gives credit to the favour of the queen for his success. वृद्धि-हेतुः—Cause of success.

प्रथमोपदेशदर्शने—At the time of the first exhibition of the instruction. अहो....प्राक्षिकः—प्रयोगाभ्यन्तरः—प्रयोगे अभ्यन्तरः Expert in the art of dancing. What a skilled judge! This is said sarcastically by परिमार्जिका to make fun of विदुषक. v.l. प्रश्न for प्राक्षिक. It means 'what a relevant question!' She means that the point raised by विदुषक has no bearing as far as the skill in the art of dancing is concerned. After this remark of परिमार्जिका, Mr. Pandit has in his edition the following speech in the mouth of विदुषक, 'अयि पण्डितमन्ये विमन्यन् । मोदकखण्डनेऽपि असमर्था त्वं किं जानासि । प्रसन्नचन्द्रपादसदृशः केशपाशैरेतान् भीषयसे । : Oh you self conceited lady: What else! What do you know when you are unable even to break a ball of sweetmeat! You are simply frightening these people by your long hair resembling the rays of the bright moon'. This speech refers to परिमार्जिका. But काटकवेम takes these words as addressed to गणदास and having their position before प्रथमो...etc. in the mouth of विदुषक. This arrangement is faulty because the words पण्डितमन्ये and असमर्था can not be construed with गणदास.

Prof. Ayyar considers this speech of विदुषक objectionable on several grounds viz. (1) The position of the speech as given by काटकवेम is not correct. (2) Its language does not suit to the usual smooth flow of कालिदास's language. (3) The retort is too sharp even for the character of a bafoon towards a person like कौशिकी

who was so much respected by the court, especially when विदूषक had to get his object accomplished through her. (4) If we suppose him so very sensitive he makes no reply to कौशिकी calling him a fool elsewhere and allows the rebuke to pass off quietly. cf.

विदूषकः—तेन हि पठितपरितोषप्रत्यया मूढजातिः । परित्राजिका-एवमेव । (5) The use of भी is incorrect which a scholar like कालिदास cannot be supposed to make. By adopting this reading अविपदिष्ट etc. the wit loses its happiness at once and only becomes too rude. Besides our reading is in full harmony with विदूषक's मनानाम etc.

Of Prof. Ayyar's arguments one based on the point of language is not very convincing. But the whole speech appears to be spurious for other reasons pointed out by Prof. Ayyar.

आलसारः . . विषयः—आलः सारः यस्य स—Which has secured the essence. My eye has secured its object with all its glory. स्वविषय Here refers to रूपः which is the object of the eye. The reference is to the suiting face of मालविका seen by him.

V. 10. Construe—

समयमानम् किञ्चिदभिप्यक्तदशनशोभि आयताक्ष्याः मुखम् उच्छ्वसत् असमप्रलक्ष्य-
केसरं पङ्कजम् इव दृष्टम् ।

Here Agaimitra compares the face of मालविका decked with a smile to an opening lotus. आयताक्ष्याः—आयते अक्षिणी यस्याः सा लक्ष्याः । of her who has long eyes. किञ्चिदभिप्यक्तदशनशोभि (मुखम्)—Graceful on account of the teeth [दशन] being slightly revealed. cf. आलक्ष्य-
दन्तमुकुलाननिमित्ति हासैः शाकुन्तला Act VII (adj. of मुखम्)—Blossoming. असमप्रलक्ष्यकेसरम् (पङ्कजम्)—असमप्रं लक्ष्याणि केसराणि यस्य तत्. The filaments of which are not fully [visible. In this stanza the smiling face of मालविका with its teeth half-visible is compared to an opening lotus, filaments of which are not fully visible.

महाब्राह्मण—Here the term is used contemptuously and it means 'an ignorant Brahmin' cf. शङ्खे तैले तथा मांसे वैश्वे ज्योतिषके द्विजे । यात्रार्या पथि निद्रायां महच्छब्दो न दीयते ॥ नेपथ्यसंगीतकम्—(1) A ceremonial concert in the stage-dress. It was the usual practice in olden times to worship the tutelary deity before commencing any public exhibition and to offer her some eatables that are afterwards given to any worthy Brahmin. गणदास means to say. This is a private preformance and hence the usual practice observed at the time

of public performances is not followed here. Tawney takes the expression to mean 'An inaugural rehearsal in the tiring room'. Tāranāth reads it as नैस्वस्त्यनम्, 'This sacrifice in the form of musical representation is not the first of its kind.'

मया....इष्टम् Indeed have I longed for a drink of water like a foolish चातक when only dry clouds are thundering in the sky, i.e., I indulge foolishly in a false hope of getting some present. चातक bird is supposed to live on rain-drops. It never drinks water that has reached the surface of the earth. Hence it is eager to get rain-drops at the sight of every cloud. This peculiarity of चातक bird is often referred to in Sanskrit poetry. cf. अतः खलु भवता दिग्भरसाभिजायिना चातकजले पृथीतम्-विश्रमोर्वशीयम् As the चातक, unable to distinguish the rain-clouds from the empty ones, is anxious to get water from each and every cloud, that appears in the sky, so also I being incompetent to distinguish between a private and a public performance longed for a share of sweetmeat from each and every concert.

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पंडितवरितोषप्रत्यया-पण्डितानां परितोषः तस्मिन् प्रत्ययः यस्याः सा । Led by the satisfaction of the learned. मूढा जातिः-Stupid persons like myself. Those who are stupid have to form their opinions depending upon what the wise say and as you say the performance of मालविका is faultless I accept it depending on your judgement. cf. मूढः परप्रत्ययनेयबुद्धिः प्रसाधना of मालविकाभिनिषम्, कटकम् A bracelet. प्रयच्छामि-विदूषक, saying thus, wanted to give, मालविका the king's कटक as a token of king's love for मालविका. The queen was clever enough to see through this and wants to prevent him from doing so by saying गुणान्तरमञ्जनाम् etc. गुणान्तरम्-The real nature of the merit of the other candidate- (इरावती, इरावती's pupil was yet to show her skill in dancing.) परकीयमितिह्वा-Though besides the point it is a nice and humorous reply by विदूषक. One does not lose anything by being liberal at the cost of others. ननु. ते शिष्या- This is a hint to गणदास that he should send away his pupil. एतावान् मे-विदूषक says "I have done all I could for you in detaining मालविका so long." (cf. एतावान्मे मतिविभवः-- विश्रमोर्वशीयम्). Here is a clear proof that विदूषक's finding fault with the performance of मालविका was intended only to detain मालविका. अन्तमते परिच्छेदेन Do-

not set a limit to your cleverness. परिच्छेद limit. The king means to say "Do not underestimate your ability. I want your help further."

V. 11. Construe—

तस्याः तिरस्करणम् अङ्गोः भाग्यास्तमयम् इव हृदयस्य महोत्सवावसानम् इव धृतेः द्वारपिघनम् इव मन्ये ।

In this stanza Agnimitra painfully describes the dejection of his mind at the departure of मालविका with the help of a series of उत्प्रेक्षाs.

भाग्यास्तमयम्—भाग्यस्य अस्तम्—setting of good fortune of the eyes (अङ्गोः) because to see मालविका was the good fortune of the eyes. महोत्सवावसानमिव—Her presence was a great festival (उत्सव) to his heart. By her departure he considers that the great festival has come to an end. द्वारपिघनम् इव धृतेः—Closing [पिघनम्] the door upon my happiness [धृति]. तिरस्करणम्—Disappearance from view. In this stanza the king describes how sad he feels at the disappearance of मालविका.

आतुरः—A patient, साधु. इच्छसि—विदूषक means to say 'Oh king you are like a poor patient who cannot afford even to buy the medicine and wishes that his doctor should prescribe it and also buy it for him. You do not wish to take any trouble in this love-affair of yours and want me to do everything for you.'

अवसितो दर्शनार्थः—दर्शनार्थः—the object of seeing the performance. The performance was obviously arranged in order to give a full view of मालविका to the king. This purpose being already served the king had no interest left in the performance of हरदत्त's pupil. (इरावती) अवसितः—Ended or finished दाक्षिण्य—Outward politeness. वैतालिकः—विविधैः तालैः चरति व्यवहरति वा । A bard whose job is to announce the time by singing verses in praise of the king. उदाररुड—Advanced.

V. 12. Construe—

अलस्यतापात् इडाः दीर्घिकापदिनीनां पञ्चच्छायासु मुकुलितनयनाः सौधानि बलमपरिचयद्वेषिपारावतानि ; बिन्दुक्षेपान् पिपासुः शिखी आन्तिमत् कारिबन्त्रं परितति; सर्वैः नृपगणैः (समग्रैः) त्वम् इव सर्वैः उल्लैः समग्रैः सप्तसप्तैः दीप्यते ।

In this stanza वैतालिक announces the advance of the mid-day. While doing so he praises the king by comparing him to the sun-god.

अत्यर्धतापम्—Due to excessive heat (of the sun). Swans, pigeons and the peacock behave in the manner described in this stanza as they are oppressed by the midday heat. It is to be construed with the 1st three lines. मुकुलितनयनाः—(adj. of हंसाः) मुकुलिते नयने येषां ते । With eyes half closed. दीपिका—A pleasure pond. पद्मिनी—a lotus plant. दीपिका पद्मिनोऽनां is to be construed with पद्मच्छायास्तु. बलमि—the sloping roof of a house. सौधम्—a palace. बलमिः. पारावतानि (सौधानि) बलमिभिः परित्यज्य द्विषन्तीति बलमिभरित्ययद्विषाः पारावताः (pigeons) येषु तानि । We usually find the pigeons flocking on the roofs of a house. Owing to the excessive heat of the sun at mid-day, the pigeons have come to hate the flocking together on the roofs. Thus the mansions are such that the familiarity with the sloping roofs of which is now hated by the pigeons. cf. पुष्पैर्जालविनिःसृतेष्वम्बुः संदिग्धपारावताः—विक्रमोर्वशीयम्, Act III. विन्दुलेपान्—the drops of water thrown out. पिशाचः—Desid. noun from पा-पिब, to drink desirous of drinking. भ्रान्तिमद्धारियन्त्रम् the revolving water-wheel. Some consider धारियन्त्रम् as a fountain. परिपतति—dashes against. समग्रैः (उल्लैः) समे अवाणि येषां तेः समुखपातिभिः काट्यवेम Falling perpendicularly i.e. direct उल्लैः—A ray सप्तसप्तिः—सप्त सप्तयः यस्य सः one that has seven horses to his chariot i.e. the sun-god. (cf. उष्णाहः सिन्धरे etc. विक्रमोर्वशीयम् II. 23., which also occurs to announce the mid-day. This stanza will show the identity of the authors of the विक्रमोर्वशीयम् and the मालीकार्जुनविजयम्.) सर्वैः..सप्तसप्तिः—Here the sun shining with all his rays falling perpendicularly is compared to the king who shines preeminently being endowed with all the kingly qualities.

उचितः..उदाहरन्ति—To save the king from witnessing the performance of हरदत्त's pupil, विद्वक् cunningly takes advantage of this opportunity and quotes a view of the medical science that the proper time of food should not be allowed to lapse चिकित्सकाः—Physicians अविहा may here mean खेदे—An exclamation meaning 'Oh Alas'. This is an illustration of the ready witted nature of विद्वक्. The argument of विद्वक् could not be challenged by हरदत्त or धारिणी. अन्वकाशः—Scope. निर्वर्तयितुं—finish मञ्जनविधिम्—bathing

ceremony. भवति...त्वरय—विदूषक is depicted as a greedy person in Sanskrit Drama.

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V. 13. Construe—

अव्याजसुन्दरीं तां ललितेन विज्ञानेन योजयता विधात्रा कामस्य विषादिन्धः बाणः परिकल्पितः ।

In this verse Agnimitra praises मालविका's great skill in the art of dancing. अव्याजसुन्दरी—Naturally beautiful woman. (cf. इदं किल अव्याजममोहरे वेंपुः—शाकुन्तलम् ललितेन विज्ञानेन With skill in fine arts. विषादिन्ध—besmeared with poison. परिकल्पितः—made or fashioned. कामस्यबाणः—God of love always strikes his victims by delicate shafts.

Here the poison is मालविका's skill in the art of dancing. मालविका with her mere beauty would have inspired love in the mind of a person. She has become a dangerous missile of the god of love with beauty and proficiency in fine arts combined.

चिन्तयितव्योऽस्मि—My condition is serious and it demands careful attention from you. (i. e. विदूषक) भवता...हम्—After अहम् supply चिन्तयितव्योऽस्मि ।

फण्डुः—A frying pan. विषणिः—a market. दह्यते—again a reference to the gluttony of विदूषक. It is the common practice of विदूषक to refer to his powerful appetite. cf. सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः—विकमोर्वशीयम् ।

एवमेव etc. just as you hasten to satisfy your hunger, so should you hasten for bringing about your friend's business. एहीतवणोऽस्मि—my leisure is at your disposal. 'I shall spare no pains to do your business.' क्षणः—'that breaks down pain' i. e. leisure.

(This word is often met with in श्राद्ध ceremony. The यजमान requests the Brahmin invited for the श्राद्ध to give his leisure to him by the words आसने क्षणः कर्तव्यः. The ब्राह्मण says in return 'तथा' Hence एहीतवणः must have been very common among the Brahmins. (cf. तेन हि एहीतः क्षणः—शाकुन्तलम्) मेघावलीनिरुद्धा ज्योत्स्ना मेघाकाया निरुद्धा—moonlight obstructed by the clouds. Here धारिणी is compared to मेघावली while मालविका is compared to ज्योत्स्ना. सूना a slaughter-house.

उड्डीरचरः Hovering over vl. परितरचर—moving near the precincts of. आमिषलोहप—Greedy of flesh. The king is here compared to a bird moving near the precincts of a slaughter-house greedy of flesh, but afraid of swooping down. Here मालविका is आमिष, that the bird in the form of the king is greedy of. But he is afraid of धारिणी. अनावुरः—patient, calm. विदूषक promises the king to exert for him provided he is not over-anxious.

V, 14. Construe—

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य मे स्नेहस्य सा वामलोचना एकायनीभूता ।

Here the king frankly declares to विदूषक that he has lost all his interest in the harem and all his thoughts are directed towards मालविका.

सर्वान्तःपुर... हृदयस्य—(adj. of मे) सर्वाः अन्तःपुरवनिताः तासु व्यापारः तस्मात् प्रतिनिवृत्त हृदयं यस्य । Whose heart is diverted from all the occupations with respect to the ladies of the harem. The king says thinking of मालविका alone all the while, I have ceased to have any interest in the ladies of the harem. एकायनीभूता—एकायनम् the sole resort. ममस्नेहस्य सा एकायनीभूता She has become the sole object of my love.

CRITICAL APPRECIATION OF ACT II

This act is a continuation of the first. It has only one scene viz. the dance performance of Mālavikā in the music hall of the palace. The dance scene evokes a good scenic effect with its background of enchanting music. Nobody is so much eager and interested in the result of the contest viz. whether Ganadāsa or Haradatta is superior as in bringing Mālavikā before the king. The King's love for Mālavikā is deepened and she also reciprocates the same through the medium of the song chosen for the Chālita-dance. Mālavikā is presented before the king and the audience for the first time in this act. The act emphasises the traits of the characters already brought out in the opening act.

The King with assumed innocence raises the question regarding the priority to be given to the pupil of one of the two teachers. His side-remark to Vidūṣaka, regarding the impatience of his eye to see Mālavikā, when she is yet behind the curtain richly reveals his one longing to see her in person. The romantic king construes

the gestures of Mālavikā in the dance sequence as meant for himself. In his enthusiasm to praise Mālavikā he takes pleasure in accepting the defeat of his party even in absence of a dance representation by Haradatta's pupil. His dejection at the departure of Mālavikā is in keeping with the behaviour of a true lover. He has the courtesy to accede to Haradatta's request to witness the performance of his pupil, though really it was unwelcome to him. The timely announcement by Vaitālīka and the clever excuse to retire for meals put forward by Vidūṣaka save the king from putting up with the unpleasant entertainment of Irāvati's dance number. Here, we see the skill of Kālidāsa in avoiding the representation of Irāvati's dance-performance on the stage, as it was unimportant from the dramatic point of view.

Ganadās's sincerity is further underlined by his careful attention paid at the time of the entry of Mālavikā on the stage. His anxiety to a clean certificate from the judges reveals a real teacher in him. Parivrajikā speaks very little in this act as befitting her role of a judge. She gives priority to Ganadās's pupil, though she does so with the impartial air of a judge, to the plot yet her being a party to the Vidūṣaka's plot is quite evident.

Dhārini's opposition to the dance performance of Mālavikā being held before the king has already evaporated in the first act. She quietly watches the performance. She quickly intervenes when she finds Vidūṣaka trying to detain Mālavikā on the stage. She effectively prevents Vidūṣaka from presenting a bracelet of the king to Mālavikā. Vidūṣaka has rightly commented upon the purpose of her presence in this act, by calling her a wasp guarding the honey in the form of Mālavikā.

Vidūṣaka, though occasionally provokes laughter as a jester, he acts more as a friend and confidant of the king in his love-affair. When the king grows very impatient to see Mālavikā, unmindful of the presence of Dhārini, Vidūṣaka with an apt illustration advises him to be cautious. By his appreciation of Mālavikā's beauty and skill in art he fans the king's love for her. He detains Mālavikā on the stage to offer an opportunity to the king to feast his eyes on her beauty, by rising issues, which he

himself knew to be irrelevant. His mention of some defect in the performance made the two judges give out their opinion on the demonstration prematurely. He also, by causing delay indirectly helped the postponement of the performance of Hardatta's pupil. When his purpose of detaining Mālavikā on stage is served he does not fight shy to admit his ignorance and accept the judgement of Parivrajikā.

He wanted to give Mālavikā a bracelet as a token of king's love, but apparently he shows that he is rewarding her for her skill in the performance.

He assures full help to the king in accomplishing his object and advises him to watch and wait. Thus, perhaps the audience also is asked to watch and wait the further progress of the plot.

ACT III

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उपायनाथम् for presenting it (to the queen with whom परिमार्जिका seeks an interview). चीजपूरकम् --a fruit of the citron tree known in Marāṭhi as महालुंग. परिमार्जिका wanted to see queen भारिणी. It was a practice to offer some present to the distinguished persons at the time of greeting them. (cf. रिक्तसर्गिर्न पश्येत् तु राजानन्देवतां गुहम्) Hence परिमार्जिका had ordered her परिचोरिका to bring the चीजपूरक fruit for presenting it to the queen. तमनीयाशोक —Gold coloured अशोक. This is a species of अशोक which has blossoms of deep yellow red colour. These are two varieties of अशोक tree viz. the red and the white.. that are usually mentioned in Sanskrit Literature. The blossom of अशोक is described as one of the excitants of passion.

cf. अरविन्दमशोकं च चूते च नयमल्लिका ।

नीलोत्पले च पश्यते पञ्चबाणस्य सायकाः ॥

अपि.. व्यापारः are you going on well with your duties in the garden ? अरिक्कपाणिनां—not with empty hands. शुश्रूषितुम्—to wait upon. संपादित—competing. आगमिनौ—आगमः नाट्यशास्त्रज्ञानमनयोर्विद्यते तौ आगमिनौ । Learned. प्रयोगनिपुणौ—skilled in imparting instruction. गुणविशेषः—superior merit. उन्नतः—was declared superior. मालविकागतम्—About मालविका. कौलीनम्—लोकवार्ता an evil report. चित् रक्षन् having regard

for the feeling. Hage 52. प्रभुत्वे न दर्शयति—Does not exercise his power to do anything he likes. She means to say that the king has strong attachment for मालविका. As a king he can easily have her by using his authority. But he does nothing of the kind having regard for the queen's feelings. This shows the दाक्षिण्य of the king towards the queen.

अनुभूतमुक्ता—आदौ अनुभूता पश्चात् मुक्ता First enjoyed and then thrown away. Here मालविका is compared to the withering मालती garland. This condition suggests her reciprocal feeling of love. साखि..अनुभवियसि The service done by मधुकरिका to परित्राजिका (साधुजन) will be highly rewarded. येशलतरम्—More precious. सुन्दरतरम्.

विरायमाण..निमित्तम्—विरायमाणः कुसुमानां उद्गमः यस्य—The blossoming of which is delayed. दोहदनिमित्तम्—दोहदपूरणप्रयोजनम् i. e. the necessity to fulfill the longing. The तपनीयाशोक, delayed putting forth of blossoms, as it was longing for a kick from a beautiful woman. (cf. पादाहतः प्रमदया विकसत्यशोकः) It was supposed by Sanskrit poets that trees such as अशोक etc. had different longings after the fulfilment of which they put forth blossoms. The longing of various trees are given in the following verse.

स्त्रीणां स्पर्शात् प्रियवर्गुर्विकसति बहुलः संधुगन्धर्वसेकात् ।
पादापातादशोकः स्तिलककुम्भको वीक्षणालिङ्गनाभ्याम् ॥
मन्दारो नर्मवाक्पात् पद्मकुहसनात् चम्पको वक्त्रपातात् ।
कृतो गीताक्रमेणैव विकसति च पुरो भर्तृनात् कर्णिकारः ॥

अधिकारः—duty.

This short scene at the beginning of Act III is a प्रवेशक. (For def. and details see Introduction Pp. 6 & 7) मधुकरिका and समाहितिका who participate in it are both नीचपात्रा. Through the conversation of these two maid servants we learn the following things (1) The dance trial of हरदत्त's pupils is over and the result of the contest is in favour of गणदास. (2) After the dance-performance of मालविका, the King's love for her has become more intense and she also reciprocates the feeling of the king. (3) परित्राजिका is seeking an interview with the queen. (4) The queen's favourite तपनीयाशोक has delayed in putting forth blossoms and needs the fulfilment of its longing.

Thus by this प्रवेशक कालिदास has cleverly economised the representation of the dance-performance of हरदत्त's pupil as it was

not artistically necessary to be shown on the stage. The meeting between परित्राजिका and चारिणी suggested in this प्रवेशक is not shown in Act III. A reference to this meeting is found in Act IV in the speech of विदूषक—परित्राजिक्या मे कथितम् । ह्यः किल तत्रभवती इरावती रुक्माकान्तचरणा देवीं मुखे प्रष्टुमागता । The king keeps under check his passion for मालविका though grown intense, out of regard for चारिणी. The दोहद of तपनीयाशोक plays a vital part in the development of the plot.

कामदमानावरः in a love-sick condition,

V. 1. Construe—

दयितादिभ्यनमुने असति शरीरे क्षामं रपात्, सा क्षणम् अपि न हृदये इति चक्षुः सखं भवेत्, हाव, त्वं तां सारङ्गाक्ष्या कदाचित् विरहितं न असि, निर्वाणे प्रसक्ते परितापे किं वदसि ।

In this stanza Agnimitra who is pining for मालविका describes the agony of his heart.

क्षाम—emaciated. प्रसक्ते निर्वाणेः—When the highest bliss is so closely associated with the heart. परिताप—Torment. सखं अश्रैः सहितम् full of tears. सारङ्गाक्षी—सारङ्गरूप अक्षिणी इव अक्षिणी यस्याः सा. fawned lady.

This is a beautiful verse. The king is constantly thinking of मालविका and it causes acute grief to his heart. The king means to say 'It is quite natural that my body should get emaciated, as it is denied the pleasure of my beloved's embrace my eyes should be filled with tears as they are deprived of her view; but I cannot understand why my heart should be full of pangs, when it is enjoying the close contact of the highest bliss (मालविका). This implies that मालविका was always in his heart, as he was constantly thinking about her. The contrast between निर्वाण and परिताप is note-worthy.

परिदेवितम्—lamentation. आविता—was informed. आविता. .संदिष्टम्—It appears that the king had tried through विदूषक to take बकुलावलि into confidence and had sent a message to मालविका through her.

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तपस्विनी—Helpless girl. This refers to मालविका. नागरक्षितः इव निधिः—Like a treasure guarded by a serpent. Here is a reference to the

supposition that the hoarded wealth hidden in the earth is taken care of by the serpents. It is believed that a miser after his death becomes a serpent (here धारिणी) and guards the treasure (here मालविका) hoarded by himself. This comparison tells us how particular the queen was in preventing the further development of the king's love-affair. समासादयितव्या—To be obtained. वदयिष्यामि—I shall bring it (meeting) about. सकल्ययोनिः—सकल्यः योनिः यस्य सः। cupid, cf. मनसिज—Mind-born. जनोऽयम्—the king refers to himself by these words. अभिनिवेद्य—causing onset to take a thing with deep attachment. प्रतिबन्धवत् (object) beset with obstacles. कालान्तरस्मै न भवति—Does not bear any delay.

V. 2. Construe—

मन्मथ, हृदयप्रमाथिनी रुजा क। ते विधसनीयम् आयुधं च क। मृदु तक्षिणतरम् उच्यते यत् तत् इदं त्वयि दृश्यते।

In this stanza Agnimitra wonders at the agony caused by the cupid's tender arrows of flowers.

क.....कः—shows a great disparity between two things. (cf. क सूर्यप्रभो वसः क च अल्पविषया मतिः रघुवंशः—I. 3.) हृदयप्रमाथिनी (रुजा)—हृदयं प्रमथति इति। tormenting the heart. रुजा—Agony. विधसनीयम् आयुधम्—The god of love is called कुसुमायुध who uses flowers as arrows. The following are the five flowers used by him as arrows. अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पद्मैते पञ्चबाणस्य सायकाः। It is called विधसनीयम् आयुधम् because it is very delicate and appears to be quite harmless. Though it is tender, it is quite dangerous to lovers whose torment of love it aggravates. मृदु and तक्षिणतर offer a very striking contrast. मन्मथः—मनः मथति इति—the god of love, Mind harassing one. मृदु..त्वयि—What is said that a tender thing is all the sharper is now seen in you. Agnimitra says this because he was suffering severe pangs of separation caused by the delicate weapon of मदन cf. कुतस्ते कुसुमायुधस्य सतः तैक्ष्ण्यमिदम्—शकु. Act II.

तास्मिन् साधनीये—That thing which is to be achieved i. e. मालविका. उपश्लेषः—आरम्भः Commencement.

पर्यवस्थाप्यतु—compose (yourself). उचितव्यापारपराम्मुखेन (adj. of चेतसा). उचितः व्यापारः तत्र विमुखं तेन. With a mind not inclined to do usual duties. याग्यामि—pass. नववसन्तोत्सवापदेशेन—under the pretext of the festival of the fresh spring. निपुणिकामुखेन—Through

निपुणिका. From इच्छामि—to इति are the words of the message from इरावती to the king. दोलाधिरोहणम्—a swing—ride. प्रतिज्ञातम्—promised. न सम्मिदम्. This is not possible. निसर्गनिपुणाः—Instinctively clever cf. स्त्रीणामशिक्षितपटुत्वममानुषीषु—शाकु. Act IV and इत्येव हि नाम-खलेता निसर्गादेव पण्डिताः—मृच्छकटिक Act IV. अन्यसंक्रान्तहृदयम्—अन्यस्याम् संक्रान्त हृदयं यस्य who is attached to another. उपलालयन्तम्—fondling. Though I were to fondle her, she is sure to notice my heart, being attached to some one else (cf. अन्यसंक्रान्तेप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति ।).

V. 3. Construe—

उचितः प्रणयः विहन्तु वरम्, बहवः खण्डनहेतवः हि दृष्टः, पूर्वाभ्यधिकः अपि भावशून्यः उपचारविधिः मनस्विनीनां तु न (वरम्).

In this verse अग्निमित्र justifies his idea of refusing Irāvati's request.

उचितः प्रणयः—A proper request (to enjoy a swing—ride with her). Irāvati's request to the king to give her company for a swing—ride is quite proper. विहन्तु वरम्—It is better to decline. खण्डनहेतवः—Excuses to refuse the given promise. उपचारविधिः—a mere show of courtesy. मनस्विनी a proud lady. भावशून्यः—without the sincerity of love. पूर्वाभ्यधिकः—(adj. of उपचारविधि) more profuse than before. The idea underlying the stanza is that the outward show of courtesy without sincerity of love is more unbearable to proud ladies than a direct refusal of their request. The king was not inclined to comply with the request of इरावती because he was not confident of being able to pretend the sincere love when his heart was with मालविका and also he feared that इरावती would detect his pretension as women are naturally clever in detecting such things. So he thought it wiser to give a direct refusal to इरावती under some pretext. He says that it is possible to find out any number of excuses such as urgency of state affair or being ill at ease etc. (cf. प्रियवचनश्रोतुं योषितां दयितजनानुयो रसास्ते । प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः ॥ विक्रमो II. 22).

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अन्तःपुरप्रतिष्ठितं दाक्षिण्यं—Courtesy familiar with the ladies of the harem. एकपदे—all of a sudden पृष्ठतः कर्तुं—to give up. विदूषक means the king was never discourteous to the ladies of the harem.

He was chivalrous in his behaviour. Therefore it would look awkward for him to shake off his courtesy, all of a sudden and disappoint इरावती, when a promise was given to her. वसन्त... प्रविशति—वसन्त like an intimate friend is beckoning with the fingers of his hand in the form of the sprouts of the trees. (cf. एव वातेरितामिः पद्मवाङ्मुनिः त्वरयति मां केसरदृशः—शाकुन्तल Act III] अभिजातः—nobly born.

V. 4. Construe—

आमत्तानां कोकिलानां श्रवणमुभयैः कुजितैः मनसिजरजः सङ्गतां सानुकोशे पृच्छता इव माधवेन चूतप्रसवसुरभिः दक्षिणः मादतः सान्द्रस्पर्शः करतलः इव मे अङ्गे व्यापृतः ।

The King in this stanza describes pleasant experience of the spring that he has when he was about to enter the garden.

आमत्तानाम्. (कोकिलानाम्)—ईषत् मत्ताः आमत्ताः तेषाम् । Slightly intoxicated. श्रवणमुभयैः [कुजितैः]—Pleasant to the ear. सानुकोशम् अनुकोशेन सहितम् यथा तथा Compassionately. मनसिजरजः—of the malady of love. सङ्गताम्-सौदुं योग्यताम् bearableness; the endurable nature. चूतप्रसवसुरभिः—चूतानां प्रसवैः सुरभिः fragrant due to mango blossoms सान्द्रस्पर्शः—(करतलः) सान्द्रः स्पर्शः यस्य सः । which has soft or pleasing touch. अङ्गे व्यापृतः—placed on my body.

In this stanza the poet compares माधव (spring) to an intimate friend. Just as an intimate friend goes to his ailing friend and inquires of him in gentle words and strokes him gently by way of encouragement, similarly here the spring in the form of the gentle notes of the cuckoo-birds inquires of the king and strokes him gently on the back by his hand in the form of the southern breeze

In the विक्रमोर्वशीयम् the love-sick king पुरुरवस् after entering प्रमदवन, where the spring had set in, finds that the advent of the spring aggravates his malady rather than soothing it. Here, in the मालविकाग्निमित्रम् the love-sick king is not seen complaining like him. This is against the experience of lovers. The moon-light, spring, flowers etc. are supposed to mock at a lover. Does this indicate that the poetic art of our author was in its infancy when he wrote this play ?

निर्वृति—happiness. Consture इव with विलोभयितुकामया. विलोभयितुकामया इव—as if desirous to attract you. In some editions the word

इव after भवन्तम् is dropped. युवतिवेषलज्जवितृक्म्—that would put to shame the dress of a young woman. मधुलक्ष्मी—Vernal beauty. वसन्तहनुमनेपश्यम्—Dress in the form of spring-flowers.

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V. 5. Construe—

विम्बाधरालक्षकः रक्तशोकरुचा विशेषितगुणः, श्यामावदातारुणं कुरवकं प्रत्याख्यात-विशेषकम्, लम्बद्विरेफाञ्जनेः तिलकैः तिलककिया च आम्बान्ता माधवी धीः योषिता मुखप्रसाधनविधौ सावशा इव ।

In this stanza Vernal Beauty is supposed to be a beautiful woman who has used various face-decorations supplied to her by the spring. In the art of decorating the face she surpasses all women.

रुचाः—By the lustre. विशेषितगुणः—विशेषितः [जितः] गुणः यस्य सः—(विम्बा०) has the quality of its redness surpassed. विम्बाधरालक्षकः—विम्बमिव अधरः तस्मिन् अलक्षकः—red lac dye (अलक्षकः) applied to the lower lip red like विम्ब fruit.

The redness of the flowers of the रक्तशोक is deeper and brighter than the redness and brightness of the lips of lovely damsel even though they be naturally as red as the विम्ब fruit and in addition to it dyed by the application of अलक्षक. The deep bright red-ness of the अशोक blossom serves as the lac-dye on the lip of Vernal Beauty. प्रत्याख्यातविशेषकम्—श्यामावदातारुणम्—विशेषकम्—creeper-like painting on the cheeks. प्रत्याख्यातम् विशेषकम् येन—लघोक्तम् (कुरवकम्) कुरवक which has thrown into the background the charm of the creeper like painting on the face of the ladies. श्यामावदातारुणम्—The कुरवक flower exhibits a variety of colours, dark (श्याम), white (अवदात) and red. (अरुण). तिलकः—(1) a mark of beauty (2) a kind of flower. आम्बान्ता—Surpassed. तिलककिया—the decoration of the saffron mark on the forehead. लम्बद्विरेफाञ्जनेः तिलकैः—By the flowers of the (तिलक) tree with the bees (द्विरेफ) like collyrium (अञ्जन) clinging to them (लम्ब). The तिलक flowers with bees hovering over them are imagined to be the decorative mark on the forehead of Vernal Beauty. For the application of saffron mark (तिलक)—red Kunkum was mixed with musk. This gave it a darkish tinge. सावशेव..योषिताम्—Vernal Beauty, as it were, holds in contempt all the decorations of the face, used by young ladies to look at an

advantage. The decorations of Vernal Beauty such as रक्षाशोकचूच, श्यामावदातरणम् कुरचकम्, लज्जद्विरेकाज्जनीनि तिलकानि quite excelled the similar means of decorations as the दिम्बाधरालङ्कार, विशेषक, and तिलककिया adopted by young women to add to their charm.

पर्युत्तुका—Full of longing. अविज्ञातहृदयम्—अविज्ञाते हृदये यस्य (adj. of मर्ता) whose heart is not known (to me). मालविका is ashamed of herself for having fallen in love with the king without knowing his feelings towards her.

विभवः—Power or courage. कुलो..आख्यातुम्—She was all the more ashamed of speaking about it to her friend though intimate. The contrast is between आत्मनः and सखीजनस्य. अप्रतिकारगुरुकाम्—अविद्यमानः प्रतिकारः यस्याः सा अतः एव गुरुकाम्. This is irremediable and hence unbearable. मदनः वेदनो मां नेष्यति—God of love would subject me to the torment. कुत्र नु प्रस्थितास्मि—As she was much engrossed in love-thoughts she had become absent-minded. आम्—Oh (I remember). आम् is a particle of remembrance. गौहमचापलात्—as a result of the mischief played by विदूषक (गौतम). He brought about the fall of चारिणी from the swing deliberately to prevent her strict supervision over मालविका. निर्वर्तय—fulfil. अभिलाष-पुरवित्तकः प्रसादः—Favour gratifying the desire. अन्तरा निःश्वसः—Sighing in the middle (of her speech). This stage direction is very expressive. It shows that मालविका was doubtful whether चारिणी would be able to favour her in such a way as to gratify her heart's desire. Even though the golden अशोक would have blossomed within five nights as a result of मालविका's fulfilling its longing; her अभिलाषा for king's love would never have been granted by the queen. नियोगभूमिः—The place of her duty i. e. the garden. अनुपदम्—पदस्य पश्चात् following my footsteps. चरणालङ्कारहस्तक—With ornaments of feet in her hand. The young damsel who fulfilled the longing of अशोक had to get her foot decorated and had to wear glingling anklets and another ornaments on it. विस्मये—Freely. होही—होहीति विस्मये । It is a particle showing surprise. शीघ्रपानम्—drinking of wine. उद्वेजित—Troubled or overpowered. इयं खलु.. उपनता—Just as मत्स्यण्डिका, a kind of sugar, cures a person who is highly intoxicated, the presence of मालविका would cure the king who is intoxicated by the passion of love. मत्स्यण्डिका is a kind of coarse sugar, more refined than molasses and less refined than

candy sugar. It is so called because its soft and yellowish white granules look like eggs of fish. वालुकेषु नृशे सुहृमा सुस्निग्धा' सितपिण्डा । मत्स्वान्धाकृतिसाहस्ययोगान्मस्यण्डिका स्मृता ॥ नातिपर्याप्तवेधा—Not fully dressed. स्तुत्सुका—uneasy.

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V. 6. Construe—

आरसितात् सारसात् तरुवृतां सरितम् उपलभ्य जलार्धिनः पथिकस्य विक्रवं हृदयम्
इव त्वत् समीपगतां प्रियाम् उपलभ्य मम विक्रवं हृदयम् उच्छ्वसितम् ।

In this verse Agnimitra expresses the relief that his restless mind has obtained at the news of the presence of मालविका near by.

उच्छ्वसितम्—is refreshed. विक्रवं—afflicted. त्वदुपलभ्य—Having learnt from you. आरसितः—crying. सारसाः—a crane. तरुवृता—surrounded by trees. This is पूर्णोपमा. In this stanza the king compares himself to a traveller who is afflicted by thirst and is looking out for water eagerly. Just as he feels refreshed after hearing the cry of the cranes indicative of the existence of water nearby, similarly the king also feels at once refreshed when he learns from विदूषक the presence of his beloved nearby. प्रणयायी राजा corresponds to जलार्थी पथिक, प्रिया to सरित् and विदूषक's words giving information about the beloved to सारसानाम् आरसितम्. तरुवृजिः—Row of trees.

V. 7. Construe—

नितम्बबिम्बे विपुले, मध्ये शामं, कुचयोः समुज्जतम् नयनयोः अलयायतम्, एतत् मम जीवितम् आयाति ।

In this stanza the king identifies his life with मालविका. While doing so he gives a very beautiful description of some of the limbs of her body. The figure of speech here is रूपक. This रूपक suggests poetically the intensity of the king's love for मालविका.

नितम्बबिम्बे—Here the word बिम्ब is used in the sense of 'region, part' (नितम्बदेशे). विपुलम्—Expansive. मध्ये शामम्—slender in the waist. cf. मध्येशामा चकितहरिणी etc. मेघदूत-उत्तरमेघ V. 22. समुज्जतं कुचयोः—Elevated in breasts. अलयायतम्—Very large.

अवस्वान्तरमुपारूढा—has reached a state different from the previous one. i. e. appears more charming on account of her love-lorn condition.

V. 8. Construe—

शरकाण्डपाङ्गुगण्डस्थला परिमिताभरणा इयं माधवपरिणतपत्रा कतिपयकुसुमा कुन्दलता
इव आभाति ।

Here the king describes मालविका's appearance in a love-lorn condition.

शरकण्डपाण्डुगण्डस्थला (इष्टम्)—शरस्य कण्डः (Stalk) तद्वत् पाण्डु (pale white) गण्डस्थलं (region of cheeks) यस्याः सा । whose cheeks are pale-white like the stalk of शर grass (i. e. पाण्डुकपोला). परिमिताभरणा—परिमितानि आभरणानि यस्याः सा—with but a few ornaments (अल्पाभरणभूषितो). माधवपरिणतपत्रा—माधवेन परिणतानि (ripened) पत्राणि यस्याः सा—Leaves of which are ripened by the spring (माधव). कतिपयकुसुमा—कतिपयानि (a few) कुसुमानि यस्याः सा—Here is one more example of पूर्णोपमा where मालविका is compared to a Kunda-creeper. मालविका's pale-white complexion and wearing of few ornaments are indicative of her love-sick condition.

परामृष्टा affected by. सौहार्दमेव पश्यति—It is because of your friendship for me that you construe her appearance as favourable to me. Perhaps she may not be really entertaining that feeling of love towards me (cf. सर्वः कान्तमात्मीयं पश्यति—शकुन्तल Act II). ललितदोहदापेक्षी—ललितं दोहदं अपेक्षते इति । That desires gratification of its graceful longing. The longing is called ललित because it consists of a kick from a beautiful woman. अगृहीतकुसुमनेपथ्यः—अगृहीतानि कुसुमानि एव नेपथ्यं येन (adj. of अशोकः)—which has not put on the dress in the form of the flowers. अयं स. . करोत्यशोकः—Here मालविका imagines that her own love-lorn condition is rightly comparable to that of the golden अशोक. मालविका is ललितदोहदापेक्षी as she desires for a graceful person (viz. अभिमित्र) while अशोक is ललितदोहदापेक्षी as it entertains a longing which is graceful (ललित). Both मालविका and the अशोक are अगृहीतकुसुमनेपथ्य— as she had not decorated herself with flowers and अशोक had not put forth blossoms. उत्कण्ठिता—love-sick. ममानुकरोति—Imitates me. The verb अनु+कृ governs the genitive of its object प्रच्छायशीतले—प्रच्छाय अत एव शीतलं तस्मिन् (adj. of शिलापट्टके) cool with thick shade.

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प्रसन्नतर्क—whose guess is correct. (cf. सखे प्रसन्नस्ते तर्कः—विक्रमो II).

V. 9. Construe—

कुरबकरजसां बोडा किसलयपुटभेदशीकरानुगतः अयं मलयवातः मनसः अनिमित्तोः स्फण्डो अपि जनयति ।

In this stanza the king means to say that मालविका's longing might be with respect to no particular person but only vague one caused by the मलयवात which is powerful in exciting love. कुरबकजयां योडा (मलयवातः)—which carries with it the pollen of कुरबक flowers. This suggests that it is fragrant. किसलयपुटभेदशीकरा-नुगतः (मलयवातः)—किसलयपुट (cavity) भेदात् (opening) निगताः शीकराः तैः अनुगतः। charged with the particles of water obtained from the opening of the folds of tender leaves. This suggests that the breeze is शीत and जड. मलयवात when it is cool and fragrant produces uneasiness in the mind of a person for no reason. अनिमित्तम्—for no reason. The king intends to say that the uneasiness may not be necessarily due to प्रियाविरह. cf. प्रियाविरहादस्तेऽपि. लतान्तरितो—Concealed by creepers.

इरावतीं समर्पये—I fancy [समर्पये] it is some one like इरावती at no great distance. As इरावती does not appear on the stage immediately she must not have been seen by विदूषक. No doubt that she was expected to be there. So it appears that विदूषक simply must have made a jocular remark to frighten the king, who was engrossed in looking at मालविका. अवेशते—minds. नडि. मतङ्गराजः—The elephant is very fond of a lotus plant. When he sees a lotus plant he simply rushes towards it not caring for the danger of an alligator that may be there in the water. Here the king means to say that he like an elephant, will not be afraid of the alligator in the form of इरावती while he sees before him the lotus plant in the form of मालविका. The king wants to suggest that the temptation of मालविका is so great that it would embolden him to face इरावती. However we find that this boasting of the king is idle as is seen from his behaviour at the end of this Act.

निरवलम्बात् [मनोरथात्]—which has no support. अतिभूमिलब्धिनः (मनोरथाः)—Reaching the highest limit. आयासयसि—Torment. अवेशते—looks significantly. From the above words of मालविका it is clear that she was pining for Agnimitra. So विदूषक looks significantly at the king to show that his guess was correct. यामता—crooked nature. Love always acts indirectly.

V. 10. Construe—

त्वम् औत्सुक्यहेतुं न विवृणोषि, तर्कः तत्त्वावबोधैकरसः न, तवापि रम्भोरु, आत्मा—नम् एषां परिदेवितानां लक्ष्यं करोमि ॥

Agnimitra, though not sure about मालविका's object of love-indulges like a true lover in a guess favourable to him.

तत्त्वबोधैकरसः (adj. of तर्क) तत्त्वस्य अवबोधः स एव एकः रसः यस्य सः । The essential feature of which is the knowledge of the truth i. e. which leads to the perception of truth. औत्सुक्यहेतुम्—The cause of your longing. दिव्योपि—Disclose. Guess is not possessed of this characteristic, i. e. inference is not always true. लक्ष्यम्—target, i. e. They refer to me. रम्भोर—whose thighs are like the plantain tree. The tapering and smooth thighs resembling the plantain tree are a sign of beauty. परिदेवितम्—lamentation. The king without any sound proof thinks that मालविका loves him, though she never directly expressed the cause of her anxiety. Thus the nature of love is strange [वामता स्नेहस्य]. It prompts a person to guess in a manner favourable to him. From the lamentations of मालविका in her speech above the king is now convinced that she is pining for someone and her uneasiness is not अनिमित्त as he thought before. But still he is not sure whether मालविका is pining for him or for some one else as in her lamentations she had only vaguely referred to her agony. King is now left to unreliable guess only. But as a true lover would do he construes the words of मालविका as referring to him alone.

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सांप्रतं... भविष्यति—All your doubts would be cleared. अर्पित-मदनसंदेशा—अर्पितः मदनस्य संदेशः यस्य—to whom I have entrusted your message of love. विविच्ये—In a solitary place. दास्याः दुहिता—A term of contempt. Wretched girl. मुख्यम्—of importance. अहमपि etc. even a foolish person like myself will not forget it. This is a humorous remark having reference to the conventional dullness of विदूषक. सखि... निवृत्तः Your have been appointed on account of your fitness for fulfilling the longing. In this interpretation the word अस्मिन् अधिकारे has got to be understood. Cf. योग्यतया अस्मिन् दोहदपूरणकर्मणि योग्या इति । Mr. Pandit interprets in a different way viz. 'You are now invested' with an equality with the queen. Further he explains, 'You are now made an equal of भारिणी and I will therefore serve you as a servant just as I would have done भारिणी, by decorating your foot'. According to Mr. Pandit the word देव्या is to be taken as देव्याः i. e. gen. while accor-

-ding to the first interpretation it is in the instrumental. The प्राकृत word जेगदाए for योग्यतया can also be rendered as योग्यतायाम् i. e. locative meaning—योग्ये कर्मणि. The passage then would mean, 'You are now appointed to do a duty, fit to be done by the queen. सालकम्—अलकान् सहितम्—with the paint of red lacdye applied to it. सन्तुपुरम्—the foot with the anklet put on. अले.. मोक्षयेयम् She asks her heart not to be very happy, for the greatness of rank [विभवः] that has come to her viz. the fulfilling of the दौहद in place of the Queen. (1) She feels that she may not be able to carry out the task of blossoming the Ashoka and hence asks herself the question 'How can I get rid of that responsibility now?' मोक्षयेयम्—नियोगं कथं साधु निर्वाहयेयम्। Or (2) She was disappointed about the king's love and exclaims in despair 'How can I be free from this heart-racking love-affair? मृत्यु-मण्डनम्—It is a practice to decorate virgins and married women after their death before consigning their bodies to the fire. In despair she said 'Perhaps I may die of love-malady even before the fulfillment of the दौहद and the decoration of the foot brought by बहुलावलिका would serve the purpose of decorating my dead body! आरम्भः—preparation. The King was thinking that the decoration of मालविका was for his sake; but the words of बहुलावलिका 'उत्सुका खलु etc.' disillusioned him.' किं:संयोजयिष्यति—In this sentence विदूषक conveys to the king the fact that it was he, who was instrumental in giving this opportunity of अशोकदौहदपूरण to मालविका by bringing about the fall of धारिणी from the swing. अन्तःपुरनेत्र्यः—राजश्रीउचितवेषः—The attire of the harem i. e. of the Queen. सखि.. एनम्—बहुलावलिका was enjoying an equal status with मालविका both being attendants of queen धारिणी. मर्पय—Pardon. So when मालविका offers her foot for decoration to her she begged her pardon for making her [बहु.] touch her [माल.] foot, as if she was her servant. शरीरमसि मे—बहु. replies that you are as dear to me as my own body. Therefore you should not feel that you are doing anything wrong in making me decorate your foot. Shall I not decorate my own body?

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V. 11. Construe—

वयस्य, हरदन्तस्य मनोभवद्रुमस्य प्रथमां पल्लवप्रसूतिम् इव प्रियायाः चरणान्तनिवे-
शितां सरसां रागरेखां पश्य ।

In this stanza the King fancies the met streak of lac-dye on the foot of मालविका to be the first sprouts of the tree in the form of god of love.

सरसा—Wet or fresh. रागरेखा—the line of the red lac-dye. हरदम्भस्य—Here is a reference to the burning of cupid by Shiva, when he tried to disturb him in his meditation and seduced his mind towards पार्वती. The appearance of the paint applied to the foot of मालविका is love-exciting i. e. it makes the tree of love put forth sprouts). चरणान्तनिवेशिताम्—चरणान्ते निवेशिताम्. Drawn on the extremity of the foot. हरदम्भस्य, मनोमवदुमस्य—Here मदन who was burnt by Lord Siva is conceived as a tree. The appearance of sprouts on a tree indicates new life so the King says that his love was gradually becoming fruitful at the sight of the wet line of the paint which being red is likened to new sprouts. उपशिष्टः—entrusted. चरणानुरूपः—befitting the feet i. e. befitting the beauty and delicacy of the feet.

V. 12. Construe—

बाला नवकिसलयरागेण स्फुरितनखरत्ना अनेन अग्रपादेन दोहदापेक्षया अकुसुमितं अशोकम् वा आर्द्रपराधं प्रणमितशिरसं कान्तं वा ह्रीं हन्तुम् अर्हति ।

Here the king very romantically appreciates the beautiful foot of मालविका. It is fit to kick the अशोक tree not putting forth flowers and also her lover who gives fresh offence. नवकिसलय-रागेण (अग्रपादेन)—(the forepart of her foot) the redness of which is like that of tender sprouts. स्फुरितनखरत्ना (अग्रपादेन) स्फुरिता नखरत्न-यास्मिन् सः—which shines by the lustre of nails. आर्द्रपराधः—आर्द्रः अपराधः यस्य सः Who has given a fresh offence to his beloved. प्रणमितशिरसम्—Who is standing before her with bowed head. प्रहिरष्यति..अपराधम्—One day मालविका would kick you with her beautiful foot when you would give her offence. The king gladly accepts this blessing coming from विदूषक. विदिदक्षिणः—One who foresees success. A belief exists that Brahmin's words are sure to be fulfilled. But this happens in the case of a deserving learned Brahmin, not in the case of a Brahmin like-विदूषकः (cf. प्रतिग्रहीतं ब्राह्मणवचनम् addressed by राजा to विदूषक-विद्वंसो. Act II). युष्मदा—In a state of intoxication. Irāvati is introduced to create a fresh obstruction in the king's love for मालविका. Her introduction in an intoxicated state is meant to

justify her rash conduct in the next scene. This also helps the king to disregard her conveniently and cherish his passion for मालविका. She is another queen of Agnimitra who won his heart by her youthful charms and mastery in fine arts. During this conversation between इरावती and निपुणिका we have to presume that अग्निमित्र and विदूषक are engaged in looking at the decoration of मालविका's feet done by शकुन्तलिका. इरावती is on her way to दोलारुह where she has given an appointment to the king. विशेषमण्डनम्—special ornament, because it adds to their charm by imparting a red flush to their cheeks. लोकवादः—popular belief. प्रथमः...संयुतः—Uptill now this saying was only a popular notion but the truth of it is just experienced by me. The state of intoxication has definitely added to your charm. अले स्नेहमणिनेन—The idea is parallel to सांसारिकमेवम् पश्यति—मालवि. Act III. अखण्डितप्रणयान्—from the unbroken love of His Majesty towards you. The power of your love is so great that the king is bound to keep his engagement. This is a compliment paid by निपुणिका to इरावती. अले सेवया...भण—Enough of this flattering compliments, which arise out of your slavery. Give an impartial opinion.

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वसन्तोपायनलोलुप—वसन्ते दीयमाने उपायनं तस्मिन् लोलुपः—Greedy to receive gifts of the spring festival. This refers to the custom of worshipping a Brahmin and offering him the present of eatables to celebrate the advent of the spring. श्राम्यमानाम्—depressed. परिहासनिमित्तम्—just for fun. गूढेन—Concealed. परिशितम्—surrounded. अशोकशिलापट्टकः—oblong stone-seat under the अशोक tree. चूलाङ्कुरम्...दष्टम्—While we were searching for the mango-sprouts we have been bitten by the ants i. e. while looking for pleasure we have met a mishap here. They were searching for the king (who corresponds to चूलाङ्कुर, a pleasant thing) and the unpleasant sight of मालविका and her companion was seen by them (i. e. पिपीलिकादश). Naturally this sight was unpleasant to them as they too had suspicion about the king's love for मालविका. The original मैत्रित् expression is दर्शितम्. In sanskrit it can also be rendered as दर्शितम्. Then the sentence would be पिपीलिकाभिः दर्शितम्. Some manuscripts read पिपीलिकादर्शनम् as one word. With this reading it would mean 'While searching for the mango-sprouts

we see the red ants which are a sure indication of the existence of the mango-sprouts near-by' i. e. since मालविका is here with बकुलावलि, the king also is bound to be nearby.

अभूतिरियं मालविकायाः—This (garden) is not a proper place for मालविका to be present. She being after all a servant cannot have free access to this garden. महती..संभाषना—संभाषना i. e. honour. That such a great honour of wearing the ornaments (नूपुरा) of धारिणी should be shown to an ordinary maid like मालविका was not approved of by the queen द्रावती. She is angry out of jealousy for her. Bollenston reads महती खलु मे संभाषना. द्रावती ironically says 'What a great honour is done to me.' She means to say that the queen धारिणी has shown the greatest disrespect to her by appointing मालविका, her maid to play her own role, instead of asking her (द्रावती) the queen's equal to do it. किमपि विकारयति—raises some suspicion in me. आवाकितरप..चमिष्यामि—I doubt that there is some love-intrigue. I must get my doubts either confirmed or cleared. स्थाने..हृदयम्—This remark comes from द्रावती after she has minutely scrutinised (निर्वर्ण्य) मालविका. She was struck with मालविका's beauty and rightly fears that the king would desert her for the sake of such a girl.

Here we have three pairs present on the stage. 1. मालविका and बकुलावलि. 2. अभिमित्र and विदूषक. 3. द्रावती and निपुणिक. The first pair is not aware of the presence of the other two and the other two pairs are not aware of each other's presence. रागरेखाविन्यासः—drawing (विन्यासः) the red lines (on the foot). आत्मनः..प्रशंसितुम्—मालविका's reply displayed her modesty and refined taste. She means to say that she would have appreciated her skill in painting, had it not been exhibited on her foot. She felt awkward to praise it as it would amount to praising her own foot. अभिविनीता—Trained.

मर्तुःशिष्या'sसिः—The cunning बकुलावलि takes this opportunity to introduce the name of the king. बकुलावलि evidently tells a lie to मालविका, for the king could never have taught her the art of painting. त्वरय..गुरुदक्षिणायः—This is addressed to the king by विदूषक. He suggests that as बकुलावलि is your pupil and you are her preceptor, you have every right to demand गुरुदक्षिणा from her. That गुरुदक्षिणा should be nothing else but मालविका's hand. Others

take त्वत्त्वं इदानीम् etc. as addressed to बकुलावलिका 'Oh बकुलावलिका hasten to give गुरुदक्षिणा (in the form of मालविका's hand) to the king. (your गुरु)'. Some object to this interpretation on the ground that "विदूषक can never address बकुलावलिका, who was far away from him." This objection can be very easily set aside by saying that विदूषक did not intend that she should hear it. दिष्ट्या...असि—As you have received training from such a competent teacher you should naturally be proud about it. However it is creditable to you that you are free from such a pride because of your modesty. Here while outwardly praising बकुलावलिका for her modesty मालविका indirectly shows her regard and love for the king. उपदेशानुरूपी चरणौ—feet suitable to display my skill of training in art. This is a compliment to मालविका who had beautiful feet. सिद्धे मे दौलतम्—She undoubtedly refers by this to the job entrusted to her by विदूषक. She says 'I am successful in my embassy in as much as I have contributed to the development of मालविका's passion for the king by introducing his name.' मुखमास्त्रो लम्भयितव्यः—It ought to be dried by blowing on it the wind from the mouth. लम्भयितव्यः—Pot. P. P. of the causal of लभ् to get. should given. प्रवातम्—having a good breeze.

V. 13. Construe:—

अरवाः आर्द्रालक्षकं चरणं मुखमास्त्रेण वीजयितुं संप्रति मे प्रथमतः सेवावकाशः प्रतिपन्नः । In this stanza the king expresses his desire to take this opportunity to serve मालविका by helping her to dry the paint on her foot.

प्रथमतः सेवावकाशः—the best or the very first opportunity for doing service. प्रातिपन्नः—got or obtained. वीजयितुम्—to fan. For a similar feeling of a lover serve his beloved of अहे निधाय करभोरुं क्यादुखं ते । सेवाह्वयामि चरणायुतं पद्मताम्री ॥ —शाकुन्तल Act. III. 18. अनुदायः grief for not being able to use this occasion. क्रमेण In due course i. e. after marriage. अरुणशतपत्रम्—a red lotus. सर्वथा भव—Though apparently a casual remark बकुलावलिका—makes it deliberately. इरावति is shocked at it. She looks at निपुणिका significantly as if to say my suspicion appears to be true'. The king takes the remark as a blessing to him. मालविका, though pleased at heart by the remark, outwardly says that it was improper (अवचनीयम्) on her part to say so. मन्त्रयितव्यम्—What deserves to be said or she

wanted to suggest that she was commissioned to say so by विदूषक. प्रिया खलु अहं तव—Your love for me makes you say so. गुणेष्वभिनिवेशिनः—Who appreciates virtues. Here again बकुल० furthers the king's suit. एतदेव—Virtues or the king's love for her. ईप्स्यारिणश्चरुः—a little pale सत्यं त्वयि..अहमेव—You have not that indeed (good qualities). This is said ironically by बकुलवलिका. She says "You may say that you do not possess the good qualities that would attract the king but the effect of those loveable qualities is unmistakably seen from the pale and emaciated limbs of the king". प्रथमगणितम्—premeditated. हताशा—a wretch—She seems to have been tutored by some one to give such answer. अतुरागो...प्रमाणीकुरु—If you are doubtful about the king's love for you, express your love to him and soon you will be convinced that your love is reciprocated by him. आत्मनः छन्देन—of your own invention. प्रणय-सुदुकानि—tender with love. विम्बान्तरितानि echoed or reproduced. भद्रं..विम्बान्तरितानि—As directed by विदूषक बकुलवलिका was assuring मालविका that she was echoing the words of the king. न मे हृदयं विधसिति—My heart feels diffidence. She is now convinced that she is loved by the king, but she is afraid of the queen, who would prevent their union.

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अमरसंवाहः—danger from bees. वसन्तावतारसर्वस्व which is the all-in-all, of the advent of spring. v. l. वसन्तावतारसर्वस्वम्—construe वसन्तावतारसर्वस्व यः चूतप्रसवः । अवतंसनीयः—should be put on as an ear-ornament (अवतंस). बकुल० means to say that मालविका should not miss the opportunity of securing the king for fear of the queen. Here अमर refers to देवी and चूतप्रसव to the King. दुर्जति—in difficulty. Mr. Pandit, interpretes दुर्जति with a pun on it, meaning 'You ill-bred girl' and takes it as voc. sing of दुर्जिता—(a term of abuse showing endearment.) विमर्दसुरभि ..अहम् Here बकुलवलिका plays upon her name. Also the word विमर्द is used with a double meaning (1) बकुल० (बकुलमाला) is full of sweet fragrance when crushed. (2) बकुल० (myself, your friend) is friendly (helpful i. e. सुरभि) in your distress (विमर्द). विमर्दसुरभि-विमर्देन सुरभि giving out sweet fragrance when crushed. विमर्दे (दुर्जति) सुरभि-friendly in distress. She suggests that just as a garland of बकुल flowers gives out fragrance when crushed, similarly the more difficult is the situation the more helpful I

shall be to you of. विमर्दसुरभिः विमर्देन परिमलनेन सुरभिः सुगन्धिः बकुलानां मालाः। एते विमर्दे सति आपदि आपलितायां सुरभिः मनोज्ञा साहाय्यकरणात् ॥

V. 14. Construe--

भावज्ञानानन्तरप्रस्तुतेन प्रत्याख्याने दत्तयुक्तोत्तरेण वाक्येन इयं स्वे निदेशे स्थापिता, कामिनां प्राणाः दुःखपीना (इति) स्थाने ।

In this stanza the king admires the skill of बकुला as a love-messenger and we get a very happy अर्थान्तरन्यास from कालिदास. भावज्ञानम्—Knowledge of मालविका's sentiment. How बकुलावलिका ascertained मालविका's love for the king is quite clear from the previous dialogue between them. दत्तयुक्तोत्तरेण (वाक्येन)—Giving apt replies such as भर्तुः कुरोषु पादुरेषु etc. प्रत्याख्याने—when contradicted. स्थापिता स्वे निदेशे—"She (मालविका) is made firm in the purpose, she (बकुलावलिका) had in view."—Dr. भांडारकर, i. e. she was made firm in the matter of loving the king. स्थाने...दुःखपीनाः—It is indeed proper that the life of a lover is dependent on a clever go-between Only when the love-messenger is skilful the success of the love affair is ensured. This is a generalisation arrived at from the particular case viz. the successful handling of the king's love affair by बकुलावलिका.

पदं कारिता—मालविका has been made by बकुला to take a step already in the direction of trying to become the king's wife. This inference of इरावती is based on the speech of मालविका viz. त्वं तावद् दुर्जाते अत्यन्तं सहाया भव. एतस्मिन् i. e. in this business (of loving the King and becoming his wife) or एतस्मिन्—राज्ञि i. e. she is made to love the king. निर्बिकारस्य..उपदेशः—Such instruction as बकुला has imparted to मालविका in this love-affair would produce restlessness even in the mind of one who is free from passion. It is quite natural then, that मालविका who had already set her heart on the king should be carried away by the words of बकुला. Some take it as a general proposition in the sense of 'Teaching (उपदेशः) produces desire etc., We are not inclined to take it thus, निपुणिका wants to suggest that in this matter बकुलावलिका is to be blamed more than मालविका. स्थाने...हृदयम्—इरावती says that my doubts are confirmed. It appears that she is not prepared to concede that मालविका is innocent in this matter. यद्वैतार्था (भूत्वा) ? When I have got all the facts. निर्वृत्तपरिकर्मा—निर्वृत्त (completed) र्दम् (decoration) यस्य सः—decoration of which is completed.

आमुष्य—Having put on. अशोकविकासयितृकम्—that would cause the अशोक to blossom, श्रुतो..इदानीम्--इरावती is irritated and bursts out to show her dissatisfaction at the choice of मालविका for the fulfilment of the दोहद of the अशोक tree in preference to her. Mr. Pandit translates. 'It is heard to be the queen's order. There let it rest.' He remarks 'Iravati has been suspecting that पारिणी herself is at the bottom of the affair and thinks she is now satisfied that her suspicions are correct and that she wants to know no more.' (एव) उपाख्यरागः—उपाख्यो रागः सद्यः सः। This is an equivocal term. As applied to the king it means (1) One whose love is matured.' As applied to पल्लवगुच्छ (2) where redness is increased. उपभोगक्षमः—as applied to the King. (1) fit for enjoyment or who is able to enjoy. As applied to the पल्लवगुच्छ it means. (2) fit for being enjoyed by using as a decoration. किं भर्ताः—चकुलावलिक्वा deliberately used equivocal term one primarily referring to the पल्लवगुच्छ and the other secondarily to King अग्निमित्र and she has succeeded in her trick. मालविका understands the words as applicable to the king and thus she betrays her love for him. Such deliberate equivocal use of words based on their double meaning and foreshadowing an event whether near at hand or distant is called पताकस्थान in Sanskrit dramaturgy. Here it perhaps suggests the future union of अग्निमित्र and मालविका. This also gives a fine dramatic irony as King himself is overhearing the conversation being concealed behind the tree.

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सखे..कामिनाम्—This much is enough for lovers. The king means to say that the clear indication gathered from मालविका's words that she is equally anxious and love-sick as he himself, is enough for him.

Y. 15. Construe—

अनातुरोत्कण्ठितयोः प्रसिष्यता समागमेन अपि मां प्रति रतिः न, परस्परप्राप्तिनिशयोः समानुरागयोः शरीरनाशः अपि वरम् ।

Through this verse कालिदास himself is describing the blessedness of mutual love though unfulfilled, in comparison with the union of a couple, where one of the party lacks love.

अनातुरोत्कण्ठितयोः—अनितुरः च उत्कण्ठितः च तयोः । of the two of whom one is not loving and the other is very eagerly loving. प्रसिष्यता—

bringing about successfully. रतिर्न मां प्रीति—Does not give me pleasure. समानुरागयो—समः अनुरागः ययोः equally loving each other. The King wants to suggest that when he knows that मालविका also was equally sincere like himself in this love affair he does not care even if both of them die without being united by marriage. Here कब्बिदास is per haps giving his own philosophy of love. According to him union of minds of mutually loving persons is more important than the union of bodies of persons who do not love each other. रचितपल्लवावतसा—रचितः पल्लवः एव अवतसः यया सा । Putting on as an ear ornament a bunch of tender leaves.

V. 16. Construe—

इयम् अस्मात् कर्णविसलयम् आदाय अत्र चरणम् अर्पयति; उभयोः सदृशविनिमयात् आत्मानं वक्षितं मन्ये ।

The King envies the lot of अशोक which exchanged favour with मालविका and considers himself unfortunate as he could not get the opportunity to do the same.

अत्र—is used here for अर्चिम्. (अशोके). चरणमर्पयति—kicks it with her foot. सदृशविनिमय—Interchange of similar things viz. the sprout and the foot both of which are red and tender. आत्मानं वक्षितं मन्ये—The king fancies that both मालविका and the अशोक have exchanged favours but he the real lover of मालविका has been left out and thus denied the right of exchanging gift with his beloved. (cf. वयं तत्त्वान्वेषान्मधुकर इतासवे सख्यु कृती ।—शाकुन्तल I 20.) अफिनाम—indicates hope. समाचना—service. निर्गुणः—unappreciative or barren. कुसुमोद्भेदमन्थरः—Slow (मन्थर) in blossoming. It will not be your fault if this अशोक does not blossom even after such beautiful kicks. He must be considered as wanting in appreciation.

V. 17. Construe

तनुमन्थया मुखरन्पुराराविणा नवाम्बुलहकोमलेन अनेन चरणेन समावितः यदि सद्यः कुसुमैः न सेतस्सपे अशोक, ललितकामिसाधारणं दोहदं ह्या वदसि ।

The romantic king also remarks that अशोक would be considered unfit to entertain the दोहद like a lover if he fails to put forth flowers.

मुखरन्पुराराविणा—मुखरः नूपुरः तेन आरोति इति । तेन—(by the foot) which is resounding with jingling of anklet. तनुमन्थया—(adj. of मालविका) तनुः मन्थः (कटिः) यस्याः सा । having a slender waist.

नवाम्बुरुहकोमलः—(चरणः) नवं अम्बुरुहम् (कमलं) तद्वत् कोमलः tender like a fresh lotus. ललितकामिसाधारणम्—ललिताः कामिनः तैः साधारणं in common with the romantic lovers. कुसुमैः न संपत्स्यते—will not be furnished with flowers.

वचनस्यसरपूर्वम्—finding a proper opportunity for speaking. परिहासयिष्यामि—Will make a fun of her. एतत्.... हृदयेन—इरावती had already her suspicion about the king and so she knew that he must be somewhere nearby.

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युक्तम् नाम—Is it proper? गृह्णतर्हि—who knew the fact that अशोक was a special favourite of the king. अविनयः—a rude act. (of kicking the अशोक). किं प्रवृत्तमार्यगौलमेन—निपुणिक is surprised to find विदूषक taking sides with the king and blaming the girls simply to make the king enjoy the fun. ब्रह्मबन्धुः—A contemptuous term for an unworthy brahmin, who is a brahmin by birth only but is not learned. कथं... जीविष्यति He had to resort to such tricks in order to please his master. This is a part of his profession.

अतिक्रमः—Violation or transgression. परवती—dependent upon another. एतस्मिन्.... इयम्—बकुल० means to say that she did it in obedience to the orders of Queen धारिणी. If any body is to be blamed for this fault it must be the Queen and not मालविका. प्रणिपातयति—Makes her fall at the feet. इति... उत्थपयति—He makes her rise up seizing her hand. विदूषक frightens मालविका and makes her fall at the feet of the king. His intention in doing so was to give him a chance to clasp her hand. Every move of this विदूषक is aimed at bringing the lovers nearer to each other. युज्यते... मान वित्तव्या—धारिणी's wish must be respected in this matter.

V. 18. Construe

विलासिनि, वामोरु, कठिने पादपस्कन्धे निहितस्य किसलयमृदोः ते वामस्य चरणस्य संप्रति बाधा न ।

In this verse अमिमित as a lover shows his anxiety by inquiring whether her foot was injured in the act of kicking the tree.

किसलयमृदु—किसलयम् इव मृदुः Tender like the sprouts of a tree विलासिनि voc. of विलासिनी—A lady of playful or lovely movement. वामोरु वामौ ऊरु यस्याः सा । One of beautiful thighs. बाधानि—बाधा न

कचित्—I hope there is no pain. वामः—left or beautiful. Here is a contrast between the tender foot of मालविका and the hard trunk of the अशोक tree.

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नवनीतहृदयः—This has a sting of irony. इरावती means to suggest that the king who shows that he was pained at the possible injury that might have been caused to the tender foot of मालविका has conveniently forgotten the agonies caused by his not keeping the engagement given to me. तेन हि... इति—वकुला wants to detain मालविका so that she may exchange some words with the king उत्पन्नावसरमर्थित्वम्—The request (अर्थित्व) for which this is a fit occasion.

V. 19. Construe—

अयं जनः अपि चिरात्प्रभृति तादृशं भृतिपुष्पं न वप्नोति; अनन्यरुचेः अयं अपि दोहदं स्पर्शामृतेन पूरय ।

The king requests मालविका to fulfil his दोहद like that of अशोक. The flower of happiness has not bloomed in his case also. He, too, has a longing, for the nectar of her touch. The king is so much overwhelmed with the passion of love that he requests her dis-regarding all decency to give him the pleasure of her touch, भृतिपुष्पम्—भृतिरूपं पुष्पं—भृतिपुष्पम्, the flower of happiness. अनन्यरुचेः—अविद्यमाना अन्या रुचिः यस्य सः । who finds no pleasure in anything else except the touch of मालविका.

पुष्पति फलति च—This refers to the further favours to follow from the king and to the children that मालविका would bear to the king. The latter reference is surely an indecent one but is in-keeping with the drunken state of इरावती. इरावती who could not bear the whole situation rushes forward and bursts out. She continues the simile from the king's speech. She compares and contrasts the king with the अशोक. She says that the अशोक may show only the flowers but the king would put forth both the flowers and the fruits. प्रतिपत्तिः—Remedy. जङ्घाबलम्—the strength of legs i. e. running away. साधु... आर्यपुत्रम्—With these sarcastic words इरावती scolds both वकुला and मालविका. मया वक्त्रात्—आत्मनः वज्जनावचनम्—The words calculated to deceive me. Here आत्मनः is to be construed with वज्जना and not with

वचनम्. The proper compound would be आत्मवचनावचनम्. This is a case of सपेक्षसमास. प्रमाणीकृत्य—believing it to be true. The promise is referred to by विदूषक in his words भवताप्यस्य प्रतिज्ञातम्. रण्य—fascinated by the music of the hunter. In this sentence she compares herself to an innocent female deer, that is carried away by the music of a hunter and meets with her destruction. इरावती means to say that, the king deceived her with a false promise of love and engagement while he was found flirting actually with another girl. प्रतियोजय—Devise means to escape from this awkward situation. कर्मगृहीतेन..भवति—a thief caught red-handed should say that he is simply a student in the art of house-breaking. कुम्भीलक—a thief. कर्मगृहीत—caught in the very act. As a thief caught red-handed has to invent some such excuse that he is simply learning the art of house-breaking and did not want to steal anything from the house, so you also invent here some device to hide this fault of yours. He should say that he was indulging in a flirtation which was merely a rehearsal of love scene and that इरावती should not take it seriously (cf. लोत्रेण गृहीतस्य कुम्भीलकस्य अस्ति वा प्रतिवचनम्—विक्कमोर्बशीय Act II).

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आत्मा विनोदितः—I diverted myself. विश्वसनीयोऽसि—This remark is highly ironical. It means you are the least trust worthy person. ईदृशे विनोदवस्तुकम्—such a thing for diversion i. e. मालविका. अन्यथा.....कियते—इरावती sarcastically says—Had I known that my Lord has got such a beautiful maid for his diversion. I would not have acted in this way and caused inconvenience to you. दाक्षिण्यस्योपरोधम्—विदूषक requests इरावती not to treat this talk of the king with मालविका as a breach of politeness. उपरोधः—breach. समापत्तिदृष्टः—seen by chance. संकथा—Conversation. अपराधः स्थाप्यते—is considered as fault. अत्र त्वमेव प्रमाणम्—It means 'You are the only authority !' Of course this is said ironically. It really means 'no sane person would say, as you say.' ननु..भवतु—The word संकथा used by विदूषक makes इरावती angry. She had seen the king courting मालविका and when विदूषक referred to it as mere talk she became furious and said ironically 'You call it mere conversation. Let the king carry on. Why should I trouble myself by it.' This is said by her ironically. किं आयासयिष्यामि—Why should I bother

myself? हवा—Angrily. रशनासंघितचरणा—रशनाया संघितौ चरणौ यस्याः सा with the feet entangled (संघितौ) by the girdle. In her hurry to go away the girdle slipped down from इरावती's waist and entangled her feet. निरपेक्षता—Indifference. शठः—technically 'one who behaves treacherously with his beloved.'

V. 20. Construe—

प्रिये परिचयवति मयि तावत् शठ इति ते अवधीरणा—अस्तु, चण्डि, चरणपतितया मेखलाया याचिता अपि तौ न विमृजसि ।

In this verse the king is trying to pacify इरावती.

He means that इरावती might show disregard to him who belonged to a different sex. But when she was entreated by one of her own sex, she should not treat her also in the same manner. It would not be proper on her part to disregard her friend, the मेखला. Here मेखला is personified. She is a female friend and adviser of इरावती and falling at her feet, is pleading 'for mercy on behalf of the king. Or ताम् can be taken in the sense of the disregard of the मेखला itself. The queen can afford to disregard him and call him शठ but she should not disregard her i. e. मेखला which has slipped down from her waist. The king indirectly asks her to take care of her girdle and not to disregard it in her anger towards him. (1) परिचयवति अवधीरणा—The treatment of utter disregard to which the king was accustomed. (2) परिचयवति (मयि) अवधीरणा—Disregard shown to me, because I am too familiar (cf. अतिपरिचयादवज्ञा etc.). The latter is preferable. चरणपतितया—Here the girdle that has slipped down is fancied to have fallen down at her feet to make the request. ताम्—refers to अवधीरणा—(disregard).

हताशा—A term of abuse 'wretched one'. त्वमेवानुसरति—In trying to prevent me from going imitates you i. e. does exactly what you do.

ताडयितुमिच्छति—इरावती was already intoxicated. The behaviour of the king agitated her to such an extent that she desired to strike the king with the girdle but actually did not. This shows the high pitch to which her anger had reached.

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V. 21. Construe --

वायुसारा चण्डी श्रोणीविम्बात् अम्बुपेक्षाच्युतेन हेमकाशीगुणेन मां चण्डे हन्तुम् अभ्युद्यता, मेघराजी निजुहाम्ना विन्ध्यम् इव ।

इरावती with her eyes full of tears and about to strike the king with the golden girdle is compared to a मेघराजी smiting the विन्ध्य mountain with the lightning.

वाष्पासारा-वाष्पराणां आसारो यस्याः सा (1) shedding streams of tears i.e. with her eyes full of tears (with इरावती). (2) Which is full of showers of water. (मेघराजी). अव्यपेक्षाच्युतेन—slipped down (च्युत) unexpectedly or due to carelessness हेमकाशी—golden girdle. गुण—rope, string. श्रोणीधिम्बात्—from the round or expansive hips. अभ्युद्यता—has become ready. चण्डी—an angry woman. (इरावती) चण्डम्—adv. angrily. विद्युद्गमना—by the flash of lightning. विद्युद्गमना मेघराजवि विन्ध्यम्—इरावती with her eyes full of tears wishing to strike the king with her girdle is compared to a row of showering clouds smiting the विन्ध्य with golden lightning. Here मां (king) corresponds to विन्ध्य, चण्डी (इरावती) to मेघराजी and हेमकाशागुणेन to विद्युद्गमना. Thus we have here a fine simile. The comparison of the shining golden girdle with the bright lightning is quite proper.

किं मां करोषि—Why do you accuse me afresh by saying that I am going to strike you. (cf. अपराद्धी कृतापराधाम् । तावन् कुर्वीमिति संभावनयेति भावः । काट्यवेम. सरशेन हस्तमवलम्बते—hangs down her hand with the girdle (as she did not intend to strike him.) v). Mr. Pandit reads रत्नाहस्तम् आलम्बते and explains it as 'holds up as if to strike the king with it.' This is not proper in view of the words 'दण्डं किं संहरसि' said by the king in verse 22 below.

V. 22. Construe—

कुटिलकेशि, अपराधिनि मयि उद्यतं दण्डं किं संहरसि, त्व विलसितं वर्धयसि दास-जनाय अत्र कुप्यसि च ।

In this stanza अग्निमित्र praises इरावती under the guise of a request of not to withdraw the punishment.

उद्यतं दण्डं किं संहरसि—Why do you withdraw the girdle raised against me? वर्धयसि विलसितम्—You increase your charms. The king was fascinated by the sight of इरावती flashed red with anger and ready to strike him. According to Mr. Kale 'By not striking me actually but remaining in a posture of forbearance you increase your fascination.' This does not seem to be proper. विलसितं is increased either because of her posture in which she was ready to strike him or because of her anger. कुटिलकेशि—a lady with

curly hair. The king means to say 'You never appeared so fascinating as when ready to strike me in anger. I desire that you should give up your anger and maintain the same fascination.' नूनमिदमनुज्ञातम्—surely this (falling at your feet) is now permitted. Prostration on the part of lovers in extreme cases is allowed by the writers on erotics, so अनुज्ञातम् means 'allowed' by the कामशास्त्र. The commentators understand the passage in a different manner. 'This withdrawing of the girdle lifted up for striking is consented to by me i. e. by my request.' This rendering is quite unsatisfactory as is clear from the king's action of पादपूजन. The word इदम् clearly refers to पादपूजनम्. अनुज्ञातम्—(1) Permitted by you i. e. you have no objection to this prostration before you. (2) Permitted by the कामशास्त्र. न स्वात्मिनीं... पूरयिष्यतः—This is a sarcastic remark by इरावती. Here इरावती wants to tell that he has touched the wrong feet as he had said before that he had no interest in any other lady except मालविका. cf. अनन्यरुचेः in v. 18. स्वर्षदोहदम् is better than हर्षदोहदम् because in verse 19 the king says to मालविका 'स्वर्षामृतेन पूरय दोहदम्'. कृतप्रसादोऽसि—(1) the very fact that she has gone away without punishing you shows that you are favoured by her. (2) That she has gone unreconciled is favourable to you to proceed farther in your love affair.

दिष्ट्वा... गतैषा—It is fortunate that she has gone away in an angry mood unreconciled. Thus she has furnished the king with an excuse for loving मालविका. Had she not done so, it would have been very difficult for the king to disregard a loving and unoffending wife like इरावती. Here अविनय refers to the disregard of इरावती for the king's prostration. यावद्विहारी... करोति—the planet Mars (अङ्गारक) during its synodic revolution round the Sun in 760 days once turns back retrogressively for 60 days and again resumes its regular course. During this period of its retrogressive course it is said to exercise evil influence in general. Mars beginning its retrograde motion would of course appear to come back to the राशि which it had recently left in its orbit. इरावती's possible return is compared to that of the planet Mars. विदूषक means that her return would portend some evil to the king. विदूषक feared that इरावती may return out of remorse for having disregarded the king's falling at her feet. So he wants the king to leave the place quickly to avoid further evil.

इरावती who was hot-tempered is rightly compared to the planet Mars that is also red (अङ्गार-*like*). वैषम्यम्—strangeness.

V. 23. Construe—

प्रियाहृतमनाः (अहम्) तस्याः प्रणिपातलङ्घनं सेवां मन्ये एवम् हि मयि प्रणयवती सा कुपिता (इति) उपेक्षितुं शक्यम् ।

The king means that his mind is fully captivated by मालविका. So इरावती has rendered a definite service to him (king) by disregarding his prostration. Even though इरावती loves him, still as she has departed in anger he can conveniently ignore her.

प्रियाहृतमनाः (अहम्)—प्रियया (मालविकया) हृतं मनः यस्य सः । Whose mind was captivated by मालविका. तस्याः—refers to इरावती. मयि प्रणयवती अपि एवं कुपिता सा इरावती उपेक्षितुं शक्यम्. It is possible to neglect her though full of love for me, as she is in such an angry mood. (cf. किंतु प्रणिपातलङ्घनादहमस्यो वैषम्यबलम्विधे । विक्रमो II.) मदनस्य वैषम्यम् lies in the fact that he feels like ignoring इरावती who loves him ardently, while मालविका towards whom he is attracted is inaccessible to him.

CRITICAL APPRECIATION OF ACT III.

The main scene of this Act is laid in the Pramadavana garden. As the curtain goes up the love-lorn king appears accompanied by Vidūṣaka. After listening to the lamentation of the king Vidūṣaka tries to console him by informing him that he had already taken Bakulāvalikā into confidence and that she had promised to do her best to bring about the union of the king with Mālavikā. In order to divert his mind, Vidūṣaka reminds him of his promise made to his junior queen Irāvati that he would enjoy a swing-ride in the garden with her. The king, after a little hesitation agrees and they proceed towards the Pramadavana garden. While observing the beauty of the Pramadavana they suddenly notice Mālavikā who was sent there to fulfil the longing of the Aśoka tree. She arrives there before Irāvati. The king hiding himself in the thicket with Vidūṣaka, feasts his eyes on the splendid beauty of Mālavikā. Mālavikā who has come ahead to divert her agony is now joined by Bakulāvalikā who is commissioned to deck the feet of Mālavikā so that she may fulfil the longing of the Aśoka. Soon thereafter Irāvati

and Nipunikā enter the garden for going to Dolāgriha to see the king. Irāvati is flushed with wine. They are surprised to find Mālavikā a maid, in that garden and conceal themselves to spy upon the two girls. Thus there are now three pairs on the stage. Mālavikā and Bakulāvalikā believe themselves to be alone. King and Vidūṣaka as well as Irāvati and Nipunikā are in the know of the presence of Mālavikā and Bakulāvalikā, but neither of these two pairs is aware of the presence of the other. Bakulāvalikā's tactful speech meant to inflame the love of Mālavikā has a two fold effect. On the one hand it convinces the king that his love is reciprocated while on the other it maddens Irāvati with jealousy. The king snatching the opportunity provided by Vidūṣaka comes forth and entreats Mālavikā for an embrace. At this Irāvati who could not check herself any longer rushes forward scolds the two girls and insults the king. The two girls somehow manage to escape from the sight of Irāvati. The king vainly tries to pacify Irāvati but she goes away unreconciled. The king whose apologies were hardly sincere is happy at her departure in that angry mood.

In this Act there are three main incidents which contribute to the development of the plot. (1) The love of the king for Mālavikā is reciprocated by her. We get proof of the same from her own lips in her soliloquy. She is emboldened by the assurance of Bakulāvalikā that she would help her in this love affair. By the clever intrigue of Vidūṣaka the king comes closer to Mālavikā whom he had seen only from a distance earlier in Act II. (2) Bakulāvalikā's talk with Mālavikā in the role of a go-between and the king's advance to Mālavikā infuriate the intoxicated Irāvati and rouse her jealousy. Jealousy-stricken Irāvati's departure in an unreconciled manner leaves no doubt that she is going to be an additional impediment to the union of the king with Mālavikā. (3) Senior queen Dhārīṇī is anxious to see that the golden Aśoka puts forth blossoms. It requires the kick from a beautiful woman. As Vidūṣaka had brought about the fall of Dhārīṇī she herself is unable to do that job. So she requests Mālavikā to do fulfillment that with a promise to grant her any desire provided the tree blossoms. This incident of the fulfilment to the longing of the Aśoka holds out hope regarding the union of Mālavikā with the

king. Thus this act on the one hand creates an obstacle in the form of Irāvati's jealousy while it assures the union of the lovers, on account of this promise made by Dhāriṇi to Mālavikā.

The king is so strongly attracted towards Mālavikā that he is unable to carry on his usual duties. Time is hanging heavily upon him without Mālavikā. He wants to avoid the appointment fixed with Irāvati as he is not sure about maintaining the show of love to Irāvati in that love-sick condition. He finds in the Vernal beauty a soothing friend giving relief to him in his suffering.

The attraction for Mālavikā is so powerful that he is even prepared to disregard the arrival of Irāvati. Like all lovers he is in a suspense about Mālavikā's love. When he hears from Mālavikā her love for him he is quite satisfied and does not mind even though the love is not crowned with union. We notice the romantic nature of the king when he envies the Aśoka tree which had the good luck to enjoy the touch of Mālavikā. He gives a white lie to Irāvati though caught red-handed. In falling at the feet of Irāvati he is quite insincere and he makes no secret of it when Irāvati walks away in an angry mood.

Mālavikā is depicted here as a timid girl who is afraid to admit even to herself that she loves the king. In spite of the queen's promise to fulfil her longing she doubts if her longing for the king would even be fulfilled by the queen. She is pessimistic and fears that the chance given to her may lead her to some calamity. She is afraid of the queen when Bakulāvalikā boldly suggests her to love the king in return. She relies on her help in this affair.

As stated before Vidūṣaka is the king's Kamatantra-Sachiva. He helps the king in his love affair by taking Bakulāvalikā into confidence and asking her to work as a love-messenger between the king and Mālavikā. It is he who is instrumental in bringing Mālavikā to the garden for fulfilling the longing of the Aśoka tree. He brings about the fall of Dhāriṇi from the swing and makes it impossible for her to go to the garden. When the king is impatient and does not know under what pretext to approach Mālavikā it is Vidūṣaka who under the guise of taking the girls to

task for having insulted the king's favourite tree provides him with an opportunity to do so. He assists the king in his attempt to pacify Irāvati. When Irāvati departs in an angry mood it is Vidūsaka who points out to him how that was favourable to his love affair.

Irāvati with great eagerness comes to the garden to see her lord. On the way Nipunikā brings to her notice that Mālavikā also is present in the garden. She suspects some mishap. On coming to know from Nipunikā that Dhāriṇi—herself being unable to fulfill the longing of the Aśoka has appointed Mālavikā to do that job, Irāvati feels insulted by this preferential treatment shown to Mālavikā by Dhāriṇi. All her anxiety to meet the king evaporates. Further on seeing the beauty of Mālavikā her jealousy and suspicion are aroused. Being a woman of self respect she determines to go to the root of the matter. She decides to overhear their conversation as she would not allow even the slightest flirtation on the part of the king. When she hears that Bakulāvalikā is fanning Mālavikā's love for the king her doubts are confirmed. She cannot tolerate her lord courting Mālavikā. She rushes forward and sarcastically scolds him. Being a hot-tempered lady she does not stop at a mild protest like Dhāriṇi. For a moment she thinks of even striking her lord with her girdle. She is shrewd and haughty and refuses to submit to the hollow prostrations of the king.

In this Act we find in Bakulāvalikā an intelligent love-messenger. The king also pays her compliments for her part.

ACT IV

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V. 1. Construe—

पुन्यमुक्तः—love-lorn. प्रतीहारी—A female door-keeper.

धृतिपथगतां ताम् आश्रित्य आश्रया बद्धमूलः, [नवनविषयं सेवामाया—रुडराग-
प्रवालः हस्तस्पर्शं व्यक्तरोमाद्रमत्वात् मुकुलितः इव मनसिजतरुः क्लान्तं मां फलस्य
स्पर्शं कुर्यात् ।

In this verse the king reviews the development of his love-affair comparing it to the growth of a tree. He desires the fruit of it in the form of his union with मालविका..

श्रुतिपद्मगताम्—श्रुतेः पन्थाः तम् आगताम् When I merely heard of her (the king heard मालविका's name from वसुलक्ष्मी after seeing her in a picture). र्वेदमूलः—(adj of मनसिजतहः) that took root. The tree of love was planted firm in his heart. तामाश्रित्य—with regard to her i. e. मालविका. आरुपया—hopefully. रुडरागप्रवालः—रुडः रागः एव प्रवालः यस्य सः । Whose sprout in the form of passion was put forth. संप्राप्ताया नयनविषयम्—When she became the object of my eyes. (At the time of the dance-performance). व्यक्त्रोमोद्गमत्वात्—व्यक्तः रम्भा उद्गमः यस्य सः तस्य भावः तस्मात् । Owing to the touch of her hand when he lifted her up horripilation was manifest on his body. At that time the tree of love appeared to be full of buds. क्लान्तम्—languid owing to love-sickness. रसज्ञम्—enjoyer of the taste (of fulfilled love).

His love for मालविका he fancies to be a tree passing through various stages of growth, ultimately bearing fruit. The king conceives passion for मालविका, when he merely hears of her. This is the first stage when the tree takes root. In the second stage the tree puts forth sprouts i. e. when he actually sees her his passion for her grows more intense. The buds are seen on this love-tree when at her touch the hair on his body stand erect through thrill of joy. This is the third stage. The king desires for the final stage viz. the fruit (union with मालविका).

सखे गौतम—The absent-minded king forgets that he himself has sent विदूषक to get information about मालविका. जयसेना—the name of the प्रतीहारी. सङ्गचरणत्वात्—Owing to her feet being sprained. विनोद्यते—is being diverted. Here the king very cleverly dismisses the servant in order to have a confidential talk with विदूषक. यो परमृतिकायाः—विदूषक means that मालविका is in such a miserable condition as that of a cuckoo caught by a cat. परमृतिका—परैः (ककैः) मृता । परमृता एव परमृतिका । literally nourished by another i. e. a cuckoo. पिङ्गलाक्षी—पिङ्गले अक्षिणी यस्याः सा. One whose eyes are tawny. Here it refers to धारिणी. This is in continuation of the simile of a cat. विदूषक shows his contempt for धारिणी by this

word. (cf. पित्रलाक्ष्या इति निन्दावचनम्—काट्यवेन), सारभाण्डभूयुडे—सारभूतानि च भाण्डानि । भूयुटे गृहम् भूयुडे सारभाण्डानां भूयुडे In a cellar in which valuable things are kept.

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ननु मात्स्यवर्कमुपलभ्य—Was it due to her knowledge of my contact with her ? किं न्वबलोक्तिं बह्मजनः—Was the beloved one (the king) seen by you ? Or were you [इरावती] who are the beloved one (बह्मजनः) seen (by the king). This question is asked by धारिणी as she knew of इरावती's appointment with the king. v.l. किं न लक्षितो जनो बह्मः (मया) Here जनो बह्मः refers to इरावती. धारिणी means 'Why could I not see the beloved one i. e. ', (you, oh इरावती ! For such a long time) ? लक्षितः is to be construed with मया supplied. विमुख—opposed to. चण्डाकृती—provoked. रुज्ज्वाकान्तचरणाम्—रुज्ज्वा आकान्तः चरणः यस्याः सा Whose foot was hurt. सुखं प्रष्टुमागता—came to inquire after good health. There is another reading as सुखपृच्छिका which means the same—सुखं पृच्छति इति । मन्दो वः उपचारः—This formal question of yours is idle (unnecessary) as the title of king's बह्म these days is transferred to a maid servant [मालविका]. Here इरावती with a taunt hints at the passion of the king for मालविका without actually naming her. Or उपचार may be taken as referring to the title बह्मजनः. The word बह्मजन used by you with reference to me proceeds from your ignorance of the fact that it has been now transferred (by the king) to your servant (वः परिजने मालविकायाम्). V. I. (1) मन्दो वा उपचारो वा यत्ते परिजनस्य बह्मत्वं जानन्त्यपि पृच्छसीति । " This is either on account of मन्द or mere formality that you put me this question, though you are aware of your servant (मालविका) having become beloved of the king. Mr. Pandit Comments on this as follows—इरावती means that धारिणी must be aware that मालविका has taken her (इरावती's) place as the favourite young wife of the king. She thinks that धारिणी must know this as otherwise she must not have commissioned मालविका to perform the दोहद of the अशोक tree. धारिणी's question must be due to मन्द because she having known all must be insulting her by the question or it must be उपचार (an empty formality) because while asking the question she is conscious that इरावती is no longer बह्मजन.

V. I. (2) तत्तत्संयोजकम् कुतो वा ते उपचारः यत्तव परिजनस्य बह्मत्वं जानन्त्यपि पृच्छसीति । " Why this your formal courtesy, knowing full well as

you do the state of the beloved one as belonging to your servant!" निर्भेदादृते—without a distinct mention. उपन्यासः—a statement a reference. निर्भेदा.. संक्षयति—Without direct reference this makes any one suspect मालविका. अनुबध्यमाना (adj of इरावती)—being pressed. अविनयमन्तरेण—with regard to your impolite behaviour. अविनय here refers to the flirtations of the king with मालविका. अन्तरेण—about it. governs accusative. of. नाट्यमन्तरेण कीदृशी मालविका Act I. परिगृहीतार्था कृता—was informed. तत्रभवत्या—refers to इरावती. निगडपथी—with their feet put in chains. पातालवासम्—the underground cellar is humourously referred to as पाताल.

नागकन्यके—The Nagas are a race of semi divine beings. They are supposed to be the inhabitants of पाताल. Naga damsels are believed to be very handsome. अदृष्टसूर्यपादम् (adj. of पातालवास) —where the rays (पाद) of the sun are not seen i. e. full of darkness.

V. 2. Construe —

विबुद्धचूतसंगिन्वी मधुरस्वरा परचूता भ्रमरी च प्रबलपुरोवातया अकालवृष्टया कोटरं गमिते ।

This stanza describes the wretched condition of मालविका and बकुलावलि. विबुद्धचूतसंगिन्वी—विबुद्धः चूतः तस्य संगः ययोः ते Resorting to a blossomed (विबुद्ध) mango tree. चूत, अकालवृष्टया—by an untimely shower. प्रबलपुरोवातया (अकालवृष्टया)—with a strong gust of wind preceding it. कोटरं गमिते—Are driven to the hollow of a tree. Here मालविका is compared to a परचूता as she had very sweet voice, बकुला to a भ्रमरी, the king to a चूत, धारणी to अकालवृष्टि, इरावती to प्रबलपुरोवात and भूमिगृह to a कोटर.

The comparison of बकुलावलि to a bee holds good only so far as she was with मालविका who was enjoying the company of the king and was put into the cellar. उपपन्न-Remedy. गतिः—Scope.

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व्यापृता—Appointed. सारभाण्डगृह—Treasure house i. e. cellar. अङ्गुली-यकमुद्रा—sealed ring. सपरामर्शम्—Patting gently. उपस्थित—going near. प्रयुज्यतां सिद्धये — Let it be put into operation for achieving success. प्रवातशयने—In a bed in open breeze. रक्तचन्दनधारिणी (चरणेन) — besmeared with red sandal. रक्तचन्दन was applied to the injured foot as a cooling effect on the aching part to relieve pain caused by fall. परिजनद्वस्तगतम्—The foot was held by a servant in the hand as

धारिणी could not rest it on the ground. अरिक्तपाणिर्भविष्यामि—विदूषक does not accompany the king as he wanted some time to mature his plan. भगवत्या—refers to परित्राजिका. संवेद्य Having informed i. e. After taking her into confidence. It is clear that जयसेना (प्रतीहारी) was also an accomplice in the conspiracy.

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कथावस्तु—Plot of the story. उपचारयन्त्रणा—the restraint of an etiquette. Women were expected to get up at the sight of their husbands.

V. 3. Construe —

कलभाषिणि अनुचितनूपुरविरहं तपनीयपीठकालम्बि रजापरीतं चरणं मां च पीडयितुं न अर्हसि ।

The king romantically says that धारिणी should not rise up and trouble her foot. अनुचित .. विरहम्—अनुचितः नूपुरस्य विरहः यस्य तादृशम् । The foot is not accustomed to the separation from the anklet. The ailment was so severe that the anklets had to be taken off. तपनीयपीठकालम्बि (adj. of चरणं) तपनीयस्य पीठकं आलम्बते इति । Resting on a golden foot-stool. रजापरीतं—Completely ailing. कलभाषिणी-कले भाषते इति—Talking in a sweet voice. The sweet talk of the king was enough to please the king. The formality of getting up is not necessary. From the adj. तपनीयपीठकालम्बि it appears that by the time of the king's arrival she had rested her foot on the golden footstool. The king is gallantly flattering धारिणी for getting his purpose served. You need not observe the formality of getting up because I have come. Your getting up would cause pain to your foot and it would also pain me to see that you are pained. अस्ति मे विशेषः—There is change for the better. यक्षोपवीतबद्धाङ्गुष्ठ—Whose thumb was tied with his sacred thread. विदूषक tied his thumb with यक्षोपवीत virtually to check the circulation of the poison. विदूषक's entry in this excited manner is a part of his plan. परिभ्रान्त—wandering carelessly. This pretended innocence of the king is to show that he does not know anything of the plot. शृङ्गारपुष्पमण्डनाद्—For getting the flowers offered as customary offering. जीवितसंशयनिमित्तम्—a cause of the danger to the life. विदूषक deliberately brings in the Queen while stating the cause of his calamity. His intention is that she should consider herself

responsible for this and become ready to part with the ring. काल—god of death refers to the serpent. सक्कः—bunch. तस्मिन् refers to प्रमवदन. दंशपदे—the two marks of the bite. These marks had really been made by विदुषक with a thorn of the केतक plant. पूर्वकर्म—the first thing to be done. दंशच्छेदः—cutting of the bite.

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V. 4. Construe—

दशरथ छेदः दाहः वा क्षतेः रक्तमोक्षणं वा एतानि दध्मात्राणाम् आयुष्याः प्रतिपत्तयः (सन्ति) ।

Here परिमाजिका enumerates the immediate remedies to be adopted in the case of a person bitten by a serpent. छतिः—A wound, रक्तमोक्षणम्—letting off blood from the wound. दध्मात्राः—a person just bitten. आयुष्याः प्रतिपत्तयः—Remedies to save the life. Mr. Pandit says 'the remedies were suggested by परिमाजिका (1) to avoid any suspicion of her being privy to the plot (2) and to show that she was a woman of very high learning.' The first of these is utterly baseless, because though परिमाजिका is concerned in the main plot of bringing about the union of the king with मालविका there is no clue in the drama to suppose that she was acquainted with this plot of विदुषक which was hatched in her absence and immediately put into execution, जयसेना being the only person taken into confidence by विदुषक. It is quite unnecessary to connect परिमाजिका with each and every intrigue in the accomplishment of the desired object. The second ground about her high learning though possible is not quite convincing as she has no worldly object to gain. संप्रति...कर्म—The king hurriedly suggests that the physician should be brought immediately. Thus he sets aside the remedies suggested by परि- which would have perhaps caused the loss of the thumb of विदुषक. स्वसिद्धी—the name of the doctor attached to the court. मा...भवेत्—The king is pretending his innocence quite well. न भेष्यामि—Shall I not be afraid. सिमसिमायन्ति—An onomatopoeic word expressive of convulsive sensation. विषहोमम्—Working of the poison. विचार—the disease. Here it means 'the serpent bite.' अशुभम्—the fatal effect. vi. दक्षिणमशुभम् विचारेण where विचार means a 'serpent', and दक्षिणमशुभम् means has bitten fatally. अवल...ब्राह्मणम्—Here विदुषक pretends to collapse. विचार्य—bearing this in mind. vii. अविचारेण Without any hesitation. अयुत्राया—of my mother who

will be sonless after my death. योगक्षेमम् वह—look to her well being. विद्विषते—will treat. वर्णवर— a eunuch, an attendant on the woman's apartment. It appears that as जयसेना was taken into confidence by विद्वषक she never went to the poison doctor and विद्वषक seems to have been taken to some other place under the guise of the false message. Afterwards the ring is carried to him there by using which he liberated मालविका. Thus neither परित्राजिका nor ध्रुवसिद्धि was taken into confidence.

सुन्मया..सर्पय—These words of the विद्वषक are uttered by him obviously in a formal manner, but they were literally true, for विद्वषक had really offended the Queen in serving his master, the king. The snake-bite plot itself is an apt illustration of it.

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तपस्वी—the poor fellow. च्यवसिद्धि—च्यवा सिद्धिः यस्य सः । Who is sure to cure. सधार्पणम्—Of a truly significant name. उदकुम्भविधान— for the performance of the prescribed rite of उदकुम्भ (water-jar). Something with a serpent-mark was necessary for the ceremony of उदकुम्भ. In this mystic rite known as उदकुम्भ something with a serpent-mark is placed on the top of a उदकुम्भ (water-jar) and worshipped. This worship lends some mystic power to that water. Then the man bitten by a serpent is given a bath by this water, while the मन्त्रा are recited by the person who gives the bath to the patient. This immediately effects the cure of a poison. कल्पयितव्यम्—It is necessary to procure. पश्चात्..एतत्—This shows that even in the moment of excitement the Queen is quite cautious about the ring. प्रतिपत्ति—news. कर्मसिद्धी—(1) When विद्वषक is cured. (2) another meaning hinted at by the king is 'When मालविका is released'. हृदयमाचष्टे—As I feel. यथा..गौतमः—She says 'As my heart tells me गौतम would soon be cured of the poison or he has been bitten by a non-poisonous snake. प्रकृतिस्यः सेवृत्त—has returned to normal condition. वचनीयम्—blame. दिष्टया..मुष्कास्मि—Fortunately I am free from blame (of having been indirectly the cause of the death of a Brahmin, as विद्वषक was bitten by a serpent while bringing flowers to be presented to me). एव पुन..इच्छामि—This also appears to be a part of the plot. Conveniently the king is taken away to the appointed place to meet मालविका under the pretext of the deliberations with बाहूतक. आतपाक्रान्तो—exposed to the Sun.

शीतक्रिया—Cool treatment. The king is making a show of deep concern for the health of the Queen, so that she may be quite unsuspecting.

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गूढेन पथा This clearly convinces us that the message of वाहक was merely an excuse. समाप्तकृत्यो..गौतमः—Has he accomplished his purpose of liberating मालविका?

V. 5. Construe—

इष्टाभिगमनिमित्तं प्रयोगं एकान्तसाधुं मत्वा अपि सिद्धौ संदिग्ध कातरं श्वेतः आशङ्कते एव ।

In this verse the king expresses his diffidence about the success of विदूषक's plan on account of the timidity of his mind.

इष्टाभिगमनिमित्तम्—इष्टस्य (मालविकायाः) अभिगमे निमित्तम् । which is the cause of the attainment of the desired object (मालविका). एकान्तसाधुम्—निश्चयेन कार्यस्य साधकम् decisively the best. प्रयोग—device. मङ्गलकर्मणि—the affair that would bring on good luck to you. viz. the liberation of मालविका and arranging the king's secret meeting with her. क्षुद्रा—dull-headed. न..विचारितमनसा—The king considers मालविका dull headed as she liberated मालविका at once without making detail inquiry. परिजनमतिक्रम्य—In preference to the Queen's attendants. मुद्रामधिकृत्य—With reference to the seal. मन्दस्य अपि मे—Here विदूषक calls himself मन्द humourously. He is not dull like विदूषक in other dramas of कालिदास. He is quite resourceful. तस्मिन् (काले)—at that critical time. प्रत्युत्पन्ना मति—Ready wit. दैवचिन्तकः— an astrologer. सोपसर्गं वो नक्षत्रम्—Your star is malignantly disposed. i. e. is calculated to bring same trouble. सर्वबन्धनमोक्षः—Liberation of all prisoners. It was a belief that the malignant stars could be won over by gift to brahmins, performance of certain religious rites and by liberation of all the prisoners by kings.

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ततो युज्यते..अर्थः—Then she was convinced and carried out the orders.

तद्वत्त्वा संदिग्ध—Here विदूषक explains why in preference to the attendants of the Queen he was deputed to liberate मालविका. The two maids were imprisoned at the special request of इरावती. धारिणी

did not want to displease इरावती, so she sent him to effect the release of the prisoners to make it appear that it was the king who set them free. Thus without offering इरावती she could the evil effect of the stars. From दैवचिन्तक...संदिष्ट इति is the explanation given by विदूषक to मालविका.

V. 6. Construe—

सुहृदाम् अर्थदर्शनं बुद्धिगुणेन एव न हि, सूक्ष्मः कार्यसिद्धिपथः स्नेहेन अपि उपलभ्यते ।

The king means that the विदूषक could accomplish all these things not merely on the strength of his intelligence but his deep love for his friend has helped him a lot in securing the success in the friend's undertaking.

अर्थदर्शनम्—accomplishment of the object (of a friend). सूक्ष्मः—Very subtle; only to be discerned by true love. (cf. अतिरिक्तः खलु कार्यदर्शी—विक्रमो II).

प्रसुप्तः—Come to see, समुद्रगृह—a pleasure house in the midst of water. रत्नावयामि—I will honour her. कुसुमावचक्ष्यग्रहस्ता—Who is busy in gathering flowers with her hands. भित्तिगुह्ये—concealed behind a wall. अहो...चन्द्रिका—Here is a pun on the word चन्द्रिका, the name of the attendant. विदूषक says to the king that it is necessary for you to avoid the maid-servant चन्द्रिका. The moonlight (चन्द्रिका) has got to be avoided by thieves (कुम्भीलक) and lovers as they have to work unobserved. ते सखी—मालविका is referred to as विदूषक's friend by the king. प्रतिपालयति—Awaiting me. प्रणम भर्तारम्—In the समुद्रगृह there was a portrait of the king surrounded by his many wives. In it the king was shown gazing at the face of इरावती. बहुलावलीक though refers to the picture, she is purposely vague in her words that she may enjoy herself at the cost of her friend (मालविका). प्रतिष्ठाति—Portrait. मा विप्रलम्भवसि—You deceive me. मालविका thought that the king had arrived and she utters the words 'नमस्ते' looking at the door. But she was disappointed not to find the king at the door. हर्षविषादाभ्यां...प्रीतोऽस्मि—The king was pleased to find मालविका joyful at his supposed presence and disappointed by not finding him at the door because it indicated her intense love for him.

V. 7. Construe—

पुण्डरीकस्य सूर्योदये या सूर्यास्तमये च भवति, सुवदनायाः वदनेन ते समवस्थे क्षणात् ऊढे ।

The verse depicts the sudden changes in the expression of मालविका's face. Her face showed joy to hear that the king had come, but subsequently it wore a sad look of disappointment when she did not find him there.

समवस्थे—सशोभाविशोभादौ the two states (of the lotus) in the morning and in the evening. ऊढे—Were assumed by मालविका's face. Her face was brightened like the blooming day-lotus in the morning, when she thought that the king had arrived and it was darkened like the faded day-lotus in the evening when she came to realize that it was not the king but his portrait that was referred to. पुण्डरीकम्—a day-lotus. तदा..मर्ता—Supply यतः after यवाद्य to make the sense clear. समुपस्थिता—Refers to the occasion when the king was bodily present before her near the Ashoka tree in Act III. न वितृष्णास्मि—I did not feel satisfied. विभावितः—Seen with attention. She means to say that when she saw the king for the first time in the उद्यान she could not have a full look of him because of her maidenly bashful-ness, excitement of the occasion and हरावती's presence. But now in the समुद्रगृह she could look at his portrait without any interruption and therefore felt fully satisfied.

अन्नभवती....मन्त्रयते—विदूषक humorously distorts the words of मालविका and says to his friend the king that मालविका considers your portrait to be superior in charms to your person. मुषेदानीं..वहसि-मुषा—in vain. मञ्जूषा—a casket of jewels. रत्नभाण्डम्—a treasure of gems. विदूषक is not very happy in his expression here. He compares the king to मञ्जूषा and his यौवनगर्व to रत्नभाण्ड and the common point between the two is shown by the words मुषा वहसि. He wants to say 'You now bear the pride of youth in vain, like a casket bearing a treasure of jewels; just as the jewels inside the casket are of no use to it, so your youth is of no use to you as it has failed to impress मालविका favourably.

निसर्गशालीनः—By nature bashful. कुतूहलवान्—full of curiosity.

V. 8. Construe—

तत्पूर्वसमागमानाम् (प्रियाणां) रूपं काल्पयेन निर्वर्णयितुम् इच्छन्ति च आयतलोचनानां विलोचनानि प्रियेषु समप्रपातीनि न च ।

Women have a strong desire to have a full and complete view of their lovers, when they meet them for the first time, but overcome by bashfulness, they fail to satisfy themselves, as they do not look them full in the face.

च-च when used in two consecutive sentence have the sense of 'though...yet'.

तत्पूर्वसमागमानाम् (प्रियाणां)—तः एव पूर्वः समागमः येषां तेषाम् । Of the lovers whom they meet for the first time. In the first half आयत-
लोचनाः is the subject of इच्छन्ति. कात्स्न्येन—Completely. निर्वर्णयितुम्—to observe. समप्रपातिन्—समं यथा तथा पतति इति falling fully. ईश्वरिण्य-
वदना—ईश्वरं परिहृतं वदने यथासा । who has slightly turned away her face
v). पार्श्वपरिवृत्तवदनेन (भर्त्रा)—by him who has his face turned at the-
back. अदक्षिणः—uncourteous. बद्धलक्ष्यः—Who has fixed his gaze
on. Here मालविका's feeling of jealousy for द्रुपदी is suggested.
परमार्थतः दृष्ट्वा—taking the king in the picture to be real. असूयति-
is jealous of. तत्..आयासयिष्यामि—If the king loves द्रुपदी so much, I
should not trouble myself any longer to secure his love.

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V. 9. Construa:—

भ्रमज्जमिन्नतिलकं स्फुरिताधरोष्ठम् आनने चासूयम् इतः परिवर्तयन्त्या अनया कान्ता-
पराधकुपितेषु कञ्चित्कामिनयस्य विनेतुः शिक्षा सिद्धयिता इव ।

In this verse the king admires the graceful movement of मालविका as she turns away from the picture out of jealousy.

भ्रमज्जमिन्नतिलकम्—(adv. of परिवर्तयन्त्या) भ्रमणेन मित्रं तिलकं यस्मिन्
कर्मणि यथा तथा । So as to cause the splitting of the तिलकं mark. (2)
भ्रमणेन निनेः तिलकः यस्मिन् तादृशम् (आनने) । the face on which the
saffron mark (तिलकं) was disfigured by the knitting of the
eye-brows. स्फुरिताधरोष्ठम्—स्फुरितो अधरोष्ठो यस्मिन् कर्मणि यथा तथा so
as to make the lower lip throb (adverbially). (2) स्फुरितः
अधरोष्ठः यस्मिन् तादृशम्—the face, the lower lip of which was
throbbing in anger. इतः—from this picture. कान्तापराधकुपितेषु—कान्तस्य
अपराधैः कुपितानि तेषु । When they have to show anger towards their
lover who offends them. विनेतुः—Of the preceptor. The king is
impressed by the super-grace and perfect naturalness of मालविका's
movements when she turned away her face from the picture in

a fit of jealousy. To him it appears as if she 'was giving a demonstration of her teacher's lesson in graceful acting suitable to a fit of anger, caused by the offence of a lover. अनुनयसज्जः—अनुनयार्थं सज्जः Ready for conciliation. विदूषक suggests that as a lover that was an opportunity for the king to step forth to propitiate her. आयेर्गौतम.. एनम्—मालविका feels jealousy even for विदूषक who also accompanied the king in the portrait. So she turns in another direction to avoid his sight. रुद्धा—Stopping. एव कोपः प्रलानीयते—Here I check my anger.

V. 10. Construe—

अयि कुलवदनयने मे चित्रार्पितचेष्टया किं एतद् कुप्यसि ननु तव अयम् अहं साक्षात् अग्न्यसाधारणः दासः ।

In this stanza the king tries to pacify मालविका. There is a contrast between चित्रार्पितचेष्टया and साक्षादयमहम् कुलवदनयने—कुलये इव नयने यस्याः सा Oh lotus eyed one. चित्रार्पितचेष्टया—चित्रे अर्पिता चेष्टा तथा । By an action represented in a picture. अग्न्यसाधारणः—अग्न्यासां साधारणः न भवति तथा । devoted to you alone, not claimed by any one else. कथं.. असूयितः—मालविका was aahamed when she discovered that all along being overpowered by emotion she had been angry with the king in the picture. सत्रीडवदना—मौडया सहितं सत्रीडं वदने यस्या सा । Whose face was bashful. सदनकतर्य—Nervousness of love. उदासीनः—Unconcerned or indifferent. अविश्वासनीयत्वात्—because I am not certain about मालविका's love. This is a pretext adopted by the king to conceal his nervousness. अत्रभवत्सा.. अविश्वासः—Do you distrust Her Ladyship (मालविका) so much ?

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V. 11. Construe—

सखे, तव सखी स्वप्ने नयनयोः पथि स्थित्वा शृणात् तिरोभवति, बाहोः मध्यं गता अपि सहसा सरति, एवं समागममायया मनसिजरजा क्षिप्तस्य मे मनः इमां प्रति कथम् इव विस्मये रथात् ।

The king is not ready to believe that he has really got मालविका who is very deceptive as she played hide and seek with him in a dream. The complaint of the king is really romantic.

तिरोभवति disappears. स्वप्ने स्थित्वा—स्थित्वा स्थित्वा is another reading for स्वप्ने स्थित्वा, which shows the frequency of the action, but the latter is preferable to this in view of the fact that मालविका uses the

word स्वप्नसमागम in her speech ahead. सरति—slips away. The reading गताप्यबला सती in place of गतापि सखी तव means that मालविका who is अबला though clasped between my powerful arms slips away suddenly. अबला सती given antithesis with सहसा. समागममायया—समागमे माया (delusion) तथा । By means of the delusion of meeting her. This delusion which the king experiences in a dream is described in the first two lines of the stanza. क्षिष्टः—afflicted. मनसिज्वरुहा—by the malady of love. समागममायया हेतुभूतया मनसिज्वरुहा क्षिष्टस्य i. e. मनसिज्वरुहा कर्तृभूतेन समागममायया करणेन एवं क्षिष्टस्य । My mind which is tormented by the love malady with the delusion of the union with her. Or it may be construed thus : मनसिज्वरुहा क्षिष्टस्य मे मनः एवं समागममायया इमां प्रति विधन्ये कथमिव स्वात् ।

It would mean 'I am already suffering from the pangs of love. In such a condition if she plays with me with such a delusive union [समागममाया] how can I trust her ?

विप्रलब्ध—deceived. आत्मा...श्रिताम्—create confidence in him about your love. मन...आसीत्—मालविका means to say that the king could at least see her in a dream, but as for her, she could not see the king even in a dream, through fear of the Queen. Thus she makes a grievance as to how pitiable her condition was.

V, 12. Construe:—

उत्तरेण किम् मया तव सख्यै पञ्चबाणामिताक्षिकम् आत्मा एव दत्तः रहः सेविता सेव्यः न ।

The king takes the word उत्तरम् from the speech of बहुलावलिका 'भर्ता कथयस्वराः उत्तरम्' and says 'Why mere reply, here I give my own self to her, in the presence of the fire of love.' In a marriage ceremony the sacred fire is supposed to be a witness. Here the fire of love is made a witness by the king. पञ्चबाणामिताक्षिकम्—पञ्चबाणः एवः अग्निः स साक्षी यस्मिन् कर्मेणि तद्यथा तथा । In the presence of this fire in the form of love. न सेव्यः सेविता रहः—I have given my आत्मा to her, not as a master to be served by her (न सेव्यः) but rather as a servant serving her in private (सेविता रहः).

लङ्घयति—bites. बहुला...एनम्—This is a clever device of विदूषक to give complete privacy to the happily united lovers. बहुलावलिका follows him thoroughly agreeing with him in this respect. A similar trick was played by प्रियंवदा and अनसूया on a similar occa-

sion in the *Sikuntala* Act III—अनसूये एव इतोदत्तदृष्टिः उत्सुको मृगपोतकः मातरमन्विष्यति । एहि संयोजयाव एनम् ॥ एवम्..रक्षणक्षणे—Just as you are careful to protect the sprouts, so also you should guard us by watching if इरावती and others came here. एवम्..संदिश्यते—विदूषक says that he need not be instructed on that point as he was very clever in that matter. अप्रकाशे—In some corner in the dark.

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रफटिकस्थलम्—Crystal seat. शिलाविशेषः—Excellent stone.

V. 13. Construe —

सुन्दरि, विराट् प्रवृत्तिं तव प्रणयान्मुखं संगमसाध्यत्वं विवृज, सहकारतां गते मयि त्वम् अतिमुष्णतावरितं परिगृह्णाण ।

In this stanza the king with sweet words is creating confidence in मालविका who had become nervous. संगमसाध्यत्वं—संगमे साध्यत्वं the fear at the time of first union felt by a woman. तव विराट् प्रवृत्तिं प्रणयान्मुखं may be construed either with संगमसाध्यत्वं विवृज or with सहकारतां गते मयि. According to the first construction, the meaning would be 'Leave off your nervousness of union with me who have been so eagerly pining for your love for a long time.' According to the second construction it means "I, have been devoted to you for a long time and have assumed the role of a mango tree etc." परिगृह्णाण..मयि—'Give me a close embrace' this is what the king wants to suggest. As the creeper coils itself closely round the mango tree so do you coil yourself round me. Especially कालिदास is very fond of showing the association of अतिमुष्णता with the सहकार to illustrate the happy embrace of lovers. प्रणयान्मुखं—eager for love or union. न पारयामि—I am not able. सोपलब्धम्—With a taunt. दृष्टतामर्चयः—Had his strength (mental) tested. Here मालविका gives a very nice taunt to the king. She refers to the occasion when इरावती presented herself on the scene, while the king was soliciting मालविका for स्वर्शान्ति. At that time she had seen the king confused and frightened. She means to say that if the king would show his boldness in accepting मालविका before the queen she too would fearlessly respond to his love. For the first time, here we find a subtle sense of humour in मालविका.

V. 14. Construe —

विम्योष्टि, दाक्षिण्यं नाम वैम्बिकानां कुलव्रतम् तत् दीर्घक्षि ये मे प्राणाः ते त्वदाशानिबन्धनाः ।

The king justifies his pretended fear on the occasion referred to by मालविका. He says that it was only दाक्षिण्य exhibited by him, in keeping with the tradition of his family. वैम्बिक — (1) a gallant. (2) Or one of the ancestors of अग्निमित्र was विम्बिक, hence अग्निमित्र, his descendant is called वैम्बिक. Prof. Ayyar says "there is no great propriety in saying that the descendants of विम्बिक are outwardly polite to all the ladies of the harem, not-with-standing their heart is fixed on a particular lady". दाक्षिण्यम्—Polite attention. दाक्षिण्यं-वेष्टया कृत्वा परचित्तानुवर्तनम् ॥ —सा० द० VI. 188. सर्वान् दयितास्वकुलाचरं नाम । कुलव्रतम्—a family vow. विम्बोष्ठि-विम्बे ह्य ओष्ठः यस्याः सा. Whose lower lip is like a विम्ब fruit. त्वदाशानिकम्भनाः—त्वयि आशा त्वदाशा निबन्धनं देवां ते । depending on the hope of getting you. The king means to say that though in keeping with the कुलव्रत of a वैम्बिक he has to show affectionate courtesy to all his queens, still it is मालविका alone whom he loves as his own life. संश्लेषणम्—embrace. रमणीयः सह. व्यासरः—charming indeed are the movements of ladies not initiated in love-sports.

V. 15. Construe—

कम्पयती रसानाम्बापारलोलाङ्गुलिं हस्ते हृदि, बलात् आलिङ्गयमाना स्वी हस्ती रसानावरणतां नयति, फलवच्छुः आनने चतुर्मु उक्षमयतः (मे) (तद्) साचीकरोति, स्याजेन अपि मे अभिलाषपूरनयुक्तं निर्वर्तयति एव ।

This verse describes the pretended resistance at the time of union of a young lady not initiated in love-sport but who is under the influence of love.

कम्पयती—Trembling through nervousness. रसानाम्बापारलोलाङ्गुलिं—रसानायाम् व्यापारः तस्मिन् लोलाः (active) अङ्गुलवः यस्व सः [हस्तः] तम् । The hand, the fingers of which are active in their movement at the girdle. The king was eager to loosen the girdle by the fingers of his hand, but मालविका who was full of tremor obstructed him. हृदि—Obstruets. रसानावरणतां नयति—Uses her hands as a cover for her breasts. फलवच्छुः (आननम्)—फलवत्—having long eyelashes. फलवते चक्षुषि यस्मिन् तद्—(the face) which is possessed of eyes having long eyelashes. चतुर्मु उक्षमयतः (सम्)—Raising it up for kissing. साचीकरोति turns aside, स्याजेन—under the pretext of refusing to yield. स्याजेन..मे—pretending to refuse my request, she gives me the same pleasure as she would have by complying with my request. निर्वर्तयति—accomplishes.

परिगताया—made known the state of things. अलिन्दः—Raised seat in front of a house. चन्द्रिका, the maid servant of इरावती, found विदूषक sleeping on the crystal pavement. Suspecting some mischief, she must have reported the matter to निपुणिका, who must have conveyed it to इरावती. According to the rules of dramaturgy kissing and embracing is not to be shown on the stage. So the poet immediately transfers the scene. But कालिदास has not devised any means of keeping the lovers busy otherwise. While this next scene between इरावती and निपुणिका proceeds the lovers are standing deaf and dumb in a mood of satisfaction at the realisation of their desire. So now on the stage we have simultaneously मालविका and अग्निमित्र in the समुद्रग्रह in a love trance, विदूषक sleeping at the entrance, बकुला hiding herself in the dark, and इरावती and निपुणिका on their way to समुद्रग्रह. संशयान्मुक्तः—Saved from the risk to life. This refers to विदूषक's snake-bite, प्रष्टुं च. To inquire about his health. The word च from इरावती's speech indicated that she wanted to say something more. सावशेषमिव—As it were incomplete. चित्रगतं, प्रसादयितुं च—With these words she completes her sentence left half with प्रष्टुं च. This refers to the picture in the समुद्रग्रह which मालविका and बकुलावलि had seen before. इरावती wanted to propitiate the king who was portrayed as looking very affectionately at her in the picture. It seems that her conscience was biting her all the while for having disregarded his prostration. यादृश..आर्यपुत्रः—इरावती means to say that there is no material difference between the portrait of the king and the real king. One is चित्रगत while the other is अन्यस्त्रीगत i. e. अन्यसंस्क्रान्तहृदय. In one, he is transferred to the picture and in the other case his mind he has transferred to another woman. This remark of course is an outcome of bitter sarcasm and jealousy.

However this reading is not very happy. Another reading viz. 'यादृशः चित्रगतः स तादृशः एव अन्यसंस्क्रान्तहृदयः आर्यपुत्रः' is better. It clearly brings out what इरावती wants to say. इरावती loves the king portrayed in the picture who was looking with a fixed affectionate gaze at her face. The present king is far different from that king. Now the king has transferred his love to मालविका, naturally इरावती desired to approach the king in the

picture and try to atone for her haughty and uncivil behaviour in disregarding his prostration. उपचारातिक्रमम्. आरम्भः—This attempt of mine is to atone for the breach of decorum. (उपचार). न. मे—मणेति—These words of धारिणी cast reflection on her character. She is depicted as entertaining suspicion about the king's love for मालविका from the very beginning. By this time it appears that she has come down and has decided to gratify the king's desire, by permitting him to unite with मालविका. She is now prepared to have another co-wife. She is ignorant of मालविका's liberation by विदूषक. She means to say in her message to इरावती that it was not proper for her at that time of her life to be jealous. It was not out of jealousy but simply out of her desire to show how much she honoured the words of इरावती that she had imprisoned मालविका. So she would like now to set मालविका at liberty if इरावती permitted her to do so. By this step she desired to please the king, conscious as she was of his partiality to मालविका. निगडबन्धने कृता—Chained with fetters.

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नागरिका —Name of the maid servant of धारिणी. का वयं..नियोजयितुम्—The tone of इरावती's reply shows that she is not very much inclined to release मालविका. She had to bend before the desire of the queen धारिणी, who commanded a very high position. नियोजयितुम्—to command. कस्य..कर्षते—इरावती says that she enjoyed prosperity by the favour of धारिणी.

विपणितः इव बलीवर्दः—Like a bull in the market place. This refers to the practice of letting loose a bull on some sacred purpose. He has a licence to wander anywhere freely and eat anything he likes. The comparison of विदूषक with a बलीवर्द is quite appropriate as both are well-fed and have liberly to move anywhere and can enjoy sleep even in an open place without the least concern. अत्याहितम्—A great danger. न खलु..भवेत्—can it be that part of the effect of the poison still remains ? (and that he may be dead or is about to die). प्रसन्नमुखवर्णः—With bright complexion. A man who has the effect of poison will not have bright face. तदस्याः..पापम्—no danger should be apprehended in his case. He is quite safe. उस्वप्नायते—talks in sleep. आत्मनीनः—Son or partisan. कृतवः—Rogue. हताशः—Accursed. क्रियेव..कृतवः—she abuses him by

saying 'Whose son (आत्मनीनः) is this accursed rogue?' By what ungrateful person was he begotten?' This is better because in the next sentence she is charging him for being ungrateful. According to same निपुणिका says to इरावती- 'Have you noticed to whose party does he belong?' But this is not to the point because इरावती and निपुणिका know very well whose partisan he was. Some read—कस्यैव आत्मनियोगसंवादेने विषयनीयो ह्यतः—'Who can regard this wretched fellow (who talks in sleep) as a confidential friend for the execution of the work entrusted to him?' स्वस्तिवाचनमोदकः— With sweetmeats given at the स्वस्तिवाचन ceremony. स्वस्तिवाचन is a religious rite consisting of invoking blessings on the राजान and other persons with the recitation of certain मन्त्रः.

कुक्षिं पूरयित्वा— filled his belly. इतः एव— from here i. e. by you (इरावती). मालविकामुत्तवन्नायते— He is addressing मालविका in sleep. एतदल्लाहितम्— निपुणिका here sarcastically refers to the words. 'अल्लाहितम् । न खलु etc. uttered by इरावती. She means to say that there is no danger of his death but real अल्लाहित lies in these words of विदूषक viz. इरावतीमतिक्रमन्ती भव । because it suggests that इरावती's position was in danger as मालविका was likely to usurp it. भुजंगभीरवम्— विदूषक is usually represented as being afraid of serpents. सम्भ्रान्तरित-
hiding(myself) behind the pillar. मायदिष्यामि—I will frighten him. अर्हसि
.... उच्छ्वस- This remark reveals the revengeful spirit of इरावती.

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भर्तॆ.. भय्यते— These words of मालविका speak for her loving anxiety for her lover the king. हा धिक्.. धावति— These words of इरावती indicate her anger and sorrow at finding the king followed by मालविका and at her worst suspicion having come true. समहासम्— laughing loudly कथम्— shows surprise.

अहं.. फलितम्— my pretension to have been bitten by a serpent has punished me. "विदूषक refers to the common notion that a person who falsely pretends an evil is visited by the fate with a reality of it in retribution and is glad that he is fortunate that after all he has escaped with a mere fright." — Mr. Pandit.

This speech of विदूषक reveals the plot designed by him for the liberation of मालविका. The two tooth marks which विदूषक showed to the queen as of a serpent-bite were really the

pricks of a बेलकी thorn. पटाक्षेपेण—With a toss of the curtain. The general rule of Sanskrit dramaturgy is that no character should enter before a previous suggestion about its entry is given. But when a character enters the stage hurriedly or in excitement, it does so by tossing aside the curtain, without its entrance being previously indicated. Here बकुला enters suddenly in excitement. So the stage direction is पटाक्षेपेण. इह... दृश्यते—बकुला in order to convey to the king the arrival of इरावती on the scene is giving a hint with these words cf. चक्रवाकवधुके आमन्त्रयस्व सहचरम् । उपस्थिता रजनी । शाकुन्तल Act III.

अपि...मिथुनस्य—The satire in these words is quite bitter. It appears that इरावती had no suspicion before that मालविका and the king were in the समुद्रगृह. But विदूषक's talk in sleep followed by the appearance of the king and मालविका from the समुद्रगृह convinces her that the couple had met there by previous appointment. निर्दिष्टमनोरथः (adj. of दिवासकेतः)—दिवासकेत in which all the desires have been fulfilled without any interruption. दिवासकेतः—Day-engagement. मिथुनम्—couple of the king and मालविका. श्रिये...उपचारः—Though the king was caught red-handed by इरावती, he pretends as if nothing has happened. And on the contrary he asks इरावती why she greeted him in such a strange manner. उपचारः—form of salutation. दूत्याधिकारविषया—Regarding your office of a love-messenger. दिष्ट्या...प्रतिज्ञा—इरावती taunts बकुला in this sentence because she suspected from what was heard by her in Act III that, she had her hand in arranging this meeting between अग्निमित्र and मालविका. किं नु...विस्मरति—बकुला was clever and bold. She is not at all frightened by the words of इरावती and returns her taunt equally efficiently. The sentence means, "Does Indra cease to send down rain on the earth because the frogs are croaking?" बकुला here compares इरावती to the Earth, the king to god इन्द्र and मालविका and herself to the frogs. She means to say that इन्द्र is not prevented from sending down rains to the earth by the croaking of frogs. It is the love of इन्द्र for the Earth that dictates him to send down showers on the earth to gratify her and he is not at all affected by the croaking of the frogs, who are against his doing so. In the same way the king's love for इरावती cannot be affected by the talk of मालविका and herself. v.l. किं मया कृतमिति देवः प्रष्टव्यः ददुरा व्याहरन्ति इति किं देवः पृथिव्यै

वर्षितुं स्मरति—It means 'His Honour should be asked, what I have done. Does the god of rain remember to pour down rain on the Earth simply because the frogs croak?' Is it on account of my pleading that the king thinks of loving मालविका? It is the king's own sweet will and not her efforts that make him love मालविका. According to the first reading बकुला is shown as flattering इरावती by calling her the favourite of the king and comparing herself and मालविका to frogs. According to the second reading मालविका is compared to the Earth and बकुला to the frogs that plead to Indra in favour of sending down rains to the Earth. It should be noted in this connection that the croaking of the frogs shortly before the rainy season is for calling the showers of rain. According to some इरावती who protested every now and then is referred to by the word दूरुराः. However the reading adopted by us is preferable as बकुला comparing मालविका to पृथिवी in the presence of इरावती would be too bold. भवती .. एहाति—By your mere sight he has forgotten your act of प्रणिपातरूपेण but you are not reconciled.

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कुपिता.. करिष्यामि—These words of इरावती betray her helplessness and utter disappointment. अस्थाने.. त्वयि—you are never angry without a cause. The king is persistently addressing इरावती with flattering words and all along maintaining a show that he is perfectly innocent.

V. 16. Construe :—

वरतनु तव मुखम् क्करणात् काले कदा क्षणम् अपि कोपपात्रताम् आगतम्, विभावरी अपर्णणि ग्रहकलपेन्दुमण्डला कथं भविष्यति कथय ।

In this verse the king points out to इरावती that she should not get angry as there is no cause to justify her anger.

वरतनु—वरा तनुः यस्याः सा । Oh Beautiful bodied one. कोपपात्रता आगतम्—कोपस्य पात्रे भाजनं तस्य भावः कोपपात्रता—ताम् । Ordinarily the meaning of the word कोपपात्र is one against whom the anger is directed. But here it is used in the sense of a person who is angry and it refers to इरावती. कदा मुखं... आगतम्—Oh Beautiful-bodied one! Your face has never exhibited anger without any reason. अपर्णणि—पर्णन्—the day of the new and full moon. The eclipse of the moon takes place on the full-moon day. ग्रहकलपेन्दुमण्डला (विभावरी)

प्रहेण कलुषं इन्दुमण्डलं कस्यां सा । With the circle of the moon eclipsed by the planet Rahu, who is supposed to bring about the eclipse by swallowing the moon during that period. विभावरी—the night. Here the moon is supposed to be the face of the night. इरावती is compared to विभावरी, her face corresponds to the moon, and anger is represented by the eclipse. Just as the eclipse never takes place without the presence of the पर्व. day, so also anger cannot appear on your face without any cause.

अस्थाने....आर्यपुत्रेण-आर्यपुत्र rightly says that my anger is out of place. This is an ironical remark of इरावती. Here she twists the meaning of the word अस्थाने. When the king loves her no more her anger is out of place. अन्व..भागधेयेषु— When our fortunes are transferred to other persons i. e. when the king has transferred his love to मालविका. अन्यथा वक्तव्यसि— you misunderstand.

V. 17. Construe—

उत्सवदिवसेषु कृतापराधः अपि परिजनः बन्धं न अर्हति इति मया एते मोचिते मां प्रणिपतिषुम् उपगते च ।

In this stanza, the king is giving a fabricated explanation for मालविका's coming to समुद्रगृह and meeting him.

उत्सवदिवसेषु— On festive days. In giving this excuse the king is maintaining the explanation given by विदूषक to माधविका at the time of the release of मालविका and her friend; though actually we find no reference to the celebration of these festivities.

दृष्टे..इति—This message of इरावती to पारिणी has at its basis her suspicion about पारिणी, in being a party to मालविका's release. पक्षपातः— Partiality towards me. This word is used sarcastically by her. Some take the word पक्षपात as meaning 'partiality towards the king.' If we take the word in this latter sense, the sentence loses its sting and it would not be quite in keeping with इरावती's mood and character. बन्धन..पतितः— Here विदूषक is describing the woeful condition of मालविका in figurative language. The sentence means that the house-pigeon (गृहकपोत) let loose from the cage has fallen into the mouth of a kite (शिखा). Here मालविका corresponds to गृहकपोत and इरावती शिखा to मालविका who was released from the prison has fallen into the clutches of इरावती. Mr. Pandit observes 'विदूषक alludes to what may probably befall poor मालविका when the

queen धारिणी comes to learn through इरावती's message of what took place in the समुद्रगृह.

एव खलु..इति—She tells इरावती the true account of मालविका's release. कृतः प्रयोगः—The scheme is conceived and put into operation. कामतन्त्रसचिवः—the minister of the department of love. The king himself calls विदूषक as कार्यान्तरसचिव in Act I.

भवति .. विस्मरेयम्—विदूषक referring to the word नीतिः in इरावती's speech, humourously says, 'If I were to learn even a syllable of the science of politics (नीति) I will forget even the गायत्री.' विदूषक means to say that he has such a poor memory that, it has no capacity to retain both नीति and गायत्री simultaneously. Or it can be interpreted as an oath taken by विदूषक meaning, "I should commit as great a sin as that of forgetting गायत्री if I learn etc." because to forget गायत्री is supposed to be the greatest sin on the part of a Brahmin.

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त्रासिता—frightened. न किमपि....प्रतिपद्यते—Does not recover from fright. The king is relieved of his awkward situation by the clever device, adopted by our dramatist, viz. the panic created by the monkey. कन्दुकः—a ball. प्रवातकिसलयः—A tender sprout in a breezy place. स्वरता..कर्षताम्—We notice here इरावती's love for बभ्रुलक्ष्मी. She for a moment forgets her anger towards the king and requests him to go to her to comfort her. संज्ञापयामि—Restore to consciousness. साधु..स्वप्नः—विदूषक, who is very glad at this rescue from the difficult situation pays compliments to the monkey for having saved him, who belonged to his party. विदूषक here jocularly calls himself a caste-fellow of the monkey, for really he was as mischievous and tricky as a monkey. कालिदास, in his other dramas also makes विदूषक sportively compare himself to a monkey. Other characters also refer to his ugliness by comparing him to a monkey. Another possible meaning is that the king being the master of the monkey, the monkey has saved his स्वप्न, the king, from the awkward situation. अनुभावितव्यं..इति—Will be in store for us. नेपथ्ये—behind the curtain. When something is announced without introducing a new character on the stage the stage-direction नेपथ्ये is used. Technically this dramatic device is called चूलिका. आश्चर्यं..निवेदयामि—This is obviously said by

प्रमदवनपालिका. संनद्धः—studded with. सखप्रतिष्ठा देवी—बकुला—suggests that मालविका need not be afraid. A very good fortune is in store for her. As अशोक has blossomed, the queen, true to her word, would fulfill her (मालविका's) desire. पृष्ठतो भवावः—follow her to see the queen.

CRITICAL APPRECIATION OF ACT IV.

The main incidents in this act take place in the apartments of queen Dhāriṇī and in the Samudragriha. An interval of two days might have elapsed between the third and the fourth act. The present act is perhaps the most interesting one in the whole drama. It consists of four main incidents that help the progress of the plot.

- (1) The plan of Vidūṣaka to secure the release of Mālavikā from imprisonment and its successful execution.
- (2) The meeting of the two lovers in the Samudragriha.
- (3) The Pingalavanara-episode.
- (4) The blossoming of the Aśoka within five nights after the fulfillment of its longing.

The act opens with the entry of the love-sick king who has sent Vidūṣaka to get news about Mālavikā. He learns from the Vidūṣaka that Mālavikā and Bakulāvalikā are put into a celler by Dhāriṇī as a result of receiving the report from Irāvati about the affair between the king and Mālavikā. They were not to be released unless the queen's signet ring with the serpent's seal was presented at the door. Vidūṣaka enlivens the gloomy king by devising a plan to secure Mālavikā's release. He immediately proceeds to put it into execution. He takes Jayasenā the door-keeper into confidence for the implementation of the plan. As a part of the plan the king proceeds to see ailing Dhāriṇī. While Vidūṣaka remains behind under the pretext of collecting flowers as a present to Dhāriṇī. The scene is now shifted to the apartments of Dhāriṇī, who is attended upon by Parivrajikā. As the king is inquiring about the health of Dhāriṇī, Vidūṣaka suddenly enters pretending to be seriously hurt as a result of a serpent-bite. He rouses the sympathy of the tender-hearted queen by saying that he was bitten by a serpent while plucking flowers for her. Immediately he is removed to the king's physician

Dhruvasiddhi for treatment. Jayasena brings a message from Dhruvasiddhi that Vidūśaka can be cured only if something having a serpent's figure is available for the Udakumbha-vidhana. Dhātri, greatly worried about the health of the Vidūśaka readily parts with her ring, with the help of which Vidūśaka brings about the release of Mālavikā and conducts her to the Samudragriha. She waits there for the king.

Agnimitra leaves the apartments of Dhātri under the guise of holding deliberations with Vahataka in connection with some state-affair. He repairs to Pramadavana by a secret path and from there is taken to the Samudragriha by Vidūśaka. On the way, they see Chandrika the maid of Irāvati. They avoid her and proceed to the Samudragriha. The love-lorn couple is left alone in the Samudragriha by Bakulāvalikā and the Vidūśaka. Vidūśaka while guarding the door of the Samudragriha falls asleep. Irāvati arrives on the scene on information received from Chandrika to see the Vidūśaka who was now free from danger and to propitiate the king drawn in a picture in the Samudragriha. Vidūśaka addresses Mālavikā in sleep and wishes that she should surpass Irāvati in winning the king's love. On hearing this Nipunikā frightens Vidūśaka by throwing a serpent like stick at him. He screams with fear and to Irāvati's angry surprise, the king followed by Mālavikā rushes out of the Samudragriha. Irāvati taunts the king who was caught red-handed. The king pretends innocence and says that her allegations are unfounded.

The lovers are saved from the awkward situation by the sudden news about Vasulakshmi's fright caused by the monkey. The king hastens to comfort Vasulakshmi. He is followed by all others except Mālavikā and her friend.

From behind the curtain are heard the words of Pramadavanapalika announcing that the Aśoka has put forth flowers before the completion of five nights after the fulfillment of its longing. Hence Bakulāvalikā assures disheartened Mālavikā about her bright future.

We find that in the course of the various incidents of this act; Irāvati has a painful realisation that she is dislodged from

her position as a favourite of the king. So also the message from Dhārīni to Irāvati speaks for the former's change of heart towards the Mālavikā's affairs. Thus, with the news of the flowering of the Aśoka tree the opposition appears to be melting away gradually and the final union of the lovers is within sight.

Though Agnimitra has developed a deep passion for Mālavikā, yet he is courteous to his queen. This is clear from his visit to Dhārīni to inquire about her health. In his meeting with Irāvati his show of courtesy is ridiculous. Mālavikā's jealousy for Irāvati is evident from her behaviour and her conversation with Bakulāvalikā after seeing the portrait of the king in which he is gazing at Irāvati. Mālavikā's taunt to the king in the sentence 'यो न विभेति ... दुष्टमामर्षो भर्ता ॥' displays her boldness for the first time.

Vidūṣaka's resourcefulness is amply proved from his planning and execution of the snake-bite plot. His ravings in sleep however is the only drawback, which proved costly to the king.

Irāvati's repentance at having disregarded the prostration of the king shows the essential Hindu wife in her. Though haughty and jealous she has tenderness of heart to love the daughter of her co-wife. She shows great concern at Vasulakshmi's fright, even forgetting the deceitful behaviour of Agnimitra towards her she evinces her large-heartedness by requesting him to run to Vasulakshmi's rescue.

ACT V

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उपस्थितः—erected. कृतसत्कारविधिः—(adj. of अशोक) कृतः सत्कार—संयतः विधिः संमार्जनं, रज्जुवस्त्रादिवनादिः यस्य सः। after the अशोक had blossomed the place near it was decorated after cleaning it. The tree was garlanded. Thus all these preparations were meant for its reception by the king and the queen. Some wrongly understand दोहदपूरण by the सत्कारविधि, but it is not correct. The सत्कारविधि is being performed after its blossoming which is the result of दोहदपूरण. वेदिकावन्धः—Erection of a verandah covered with a roof. अनुष्ठितमिदं यम्... निवेदयामि—I shall inform the

queen that I have carried out her order. It appears that after learning from मधुकरिका about the blossoming of अशोक, धारिणी ordered the उद्यानपालिका to decorate the tree. दैवस्यानुकम्पनीया—Fate has shown compassion to मालविका, as the अशोक has flowered by her kick. प्रसादयमुन्मी—inclined to show favour to her. देव्याः परिजनाभ्यन्तरः—One of the queen's servants. किमपि—for some purpose. जतुमुद्रांछिताम्—marked with the seal of lao (जतु). चतुःशालातः—From the quadrangle enclosed by halls on the four sides. कुञ्ज—hump-backed. विद्याचारणामिनाम्—Who have mastered all the fourteen lores viz. 4 vedas, the 6 वेदाङ्ग धर्मशास्त्र, पुराण, गीतांशा and तर्क. निरुदक्षिणा—daily gifts of money. सेनापतिना—Refers to पुष्पमित्र. He was not आभिनिमित्र's general. He was called सेनापति because he was the general of the Maurya king. He had usurped the kingdom from the last मौर्य king in 183 B. C. It appears that he shared the kingdom with his son during the latter part of his reign. He still continued to hold the title सेनापति. यज्ञदुरंगरक्षणे—It appears that पुष्पमित्र was performing यज्ञमेघे sacrifice. He had let loose the horse on the Earth so that it may return unopposed by any other king in the neighbourhood. He had appointed यमुनित्र his grandson, (the son of अभिनिमित्र) to guard that horse. And the Queen on hearing this began to distribute दक्षिणा to the learned Brahmins to ensure the safety of the life of her son. अष्टादशसुवर्णपरिमाणं—consisting of 18 golden coins. दक्षिणीद—A brahmin deserving दक्षिणा, परिग्राहयति—makes them receive.

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मङ्गलगृहम्—Worshipping hall in the palace resembling the modern देवघर. विदर्भविजयात्—From the country of विदर्भ. लेखकैः—By writers. विजयदण्डैः—By the victorious armies. शेरसेनप्रमुखैः—commanded by शेरसेन. दायद—Relation. तेन refers to माधवसेन. रत्नवाहनानि—(1) Vehicles carrying jewels. (2) रत्नानि च वाहनानि च i. e. jewels and various vehicles such as elephants, chariots etc. महासारम्—Of great value. शिल्पकारिकाभूषिणः (परिजनः)—शिल्पकारिकाभूषिणः यस्य सः Attendants mostly consisting of girls skilled in arts (शिल्प). उपावर्णाहृत्य—sending as presents.

In this प्रवेशक the conversation takes place between मधुकरिका, उद्यानपालिका and चारसक the hump-backed servant of Queen धारिणी. From their conversation we learn that (1)

धारिणी on hearing the happy news about the blossoming of the अशोक has given orders to celebrate the occasion with due pomp (2) वसुमित्र the eldest son of धारिणी has been appointed by his grandfather पुष्पमित्र (who bears the title सेनापति) to guard his sacrificial horse. धारिणी is anxious about the safety of her son and is giving gifts of money to worthy brahmins to ensure his safety (3) वीरसेन the brother of धारिणी has defeated the king of विदर्भ and has set free साधवसेन who has sent out of gratitude costly gifts and accomplished maidens as presents to अग्निमित्र. This interlude unfolds the political back-ground of the play. It also indicates the happy ending consequent upon fulfilment of the desire of the Queen.

प्रसूनलक्ष्मी—the splendour of flowers. धर्मासनम्—Judgement Seat दण्ड—one of the four means of dealing with an enemy, the others are साम, दान and भेद. As the king अग्निमित्र had subdued the king of विदर्भ by resorting to दण्ड, the bards, in the following two stanzas are singing the praise of the king on the occasion of this victory. अरिशिरःसु वतते—stands at the head of the enemies.

V. 1. Constature:—

परभृतकल्याणारेषु आत्तरतिः त्वं विदिशातीरोद्यानेषु अज्ञवान् अनङ्ग इव मधुं नयसि (हे) वरद प्रबलस्य ते रिपुः विजयकरिणाम् आलानत्वं गतैः वरदारोधोद्वेष्टैः सह अभवतः ।

In this verse the bard glorifies the king's victory over the Vidarbhas.

The first two lines of this stanza can be interpreted variously:

(1) परभृतकल्याणारेषु विदिशातीरोद्यानेषु आत्तरतिः त्वं अज्ञवान् अनङ्ग इव मधुं नयसि. You who take delight (आत्तरतिः) in the gardens on the banks of the river विदिशा,—the gardens—which are full of the sweet notes of cuckoo birds, pass your spring (मधुं नयसि) like the god of Love (अनङ्ग) in bodily form (अज्ञवान्). (2) परभृतकल्याणारेषु अत्तरतिः त्वं विदिशातीरोद्यानेषु अनज्ञवान् अनङ्ग इव मधुं नयसि । You who are fond of sweet warbling notes of cuckoo birds, pass your spring like the god of love in bodily form, in the gardens on the bank of the river विदिशा. (3) You, who are fond of the sweet praises of the bards (परभृत) take sweetness incarnate (मधु-मधुर्य-नयसि) to the gardens on the bank of विदिशा, like the god of love in bodily form, who is fond of the sweet warbling of the cuckoo birds, who has रति as his wife and who introduces spring—his friend, in the gardens on

the bank of विदिशा. परभृतकलव्याहारेषु-कलाः (sweet) च ते व्याहाराः (notes). परस्तानां (of the cuckoos) कलव्याहाराः तेषु In the sweet notes of the cuckoos. अनङ्ग इव अङ्गवान् There is pun on the word अनङ्ग and अङ्गवान्. God of love is supposed to be bodiless while the king was possessed of form. Also there is a pun on the word आसुरतिः—(1) 'Who has taken delight in' (2) Who has taken रति for his wife (applicable to मदन) आत्मनत्वे गतैः (हृदैः)—Which serve the purpose of tying posts. विजयकरिषः—Victorious elephants, वरदा—the name of a river रोषस्—bank. विजय...रिषु—The heads of enemies were bent down along with the trees that were bent down by the victorious elephants tied to them. The trees served as tying posts for your elephants. There is a figure of speech called सहोक्ति in these two lines.

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V. 2. Construe:—

सुरोपम दण्डानैकैः विदर्भपतेः शिष्य इतवतः तव परिषगुहमिः दोर्मिः प्रसह्य रुक्मिणी (इतवतः) शौरिः च उभयोः ऋषकेशिकान् मध्येकृत्य स्थितं चरितं वीरप्रीत्या सुरभिः विराचितपदे (अस्ति).

The bard says that the glorious achievements of these two heroes over the विदर्भ country are sung by the poets. Formerly श्रीकृष्ण carried away forcibly रुक्मिणी, the daughter of the विदर्भ king and now it is you, Oh king अभिमित्र, who have snatched away the glory of the विदर्भ—king. विराचितपदम्—(चरितं)—विरचितानि पदानि यस्मिन् तत् which is celebrated in songs. सुरभिः—By the poets. सुरोपम—Oh god-like king—अभिमित्र ! वीरप्रीत्या—Out of admiration for the heroes. ऋषकेशिकान् मध्येकृत्य स्थितम्—Which stands having placed the ऋषकेशिक in the middle i.e. the exploits of you both were achieved over ऋषकेशिक's. The ऋषकेशिक country is the same as the विदर्भ country. According to कटयवेन, मध्येकृत्य—मध्येकृत्या—आक्रम्य इत्यर्थः ; i. e. having overpowered the Vidarbhas. दण्डानां अनीकैः By the divisions of the army. परिषगुहमिः—परिषः इव गुहमिः (दोर्मिः)—By the arms as strong as the iron bars. The plural is used because कृष्ण had four arms. The story of कृष्ण and रुक्मिणी is too well-known to be mentioned here in details. शौरिः—शूरस्य गोत्रापत्यं पुमान् । शूर was कृष्ण's grand-father.

जयशब्दसूचितप्रस्थानः—जयशब्देन सूचितं प्रस्थानं यस्य सः ; whose movements are being indicated by the words expressive of victory.

प्रमुखात्—out of his direct path, मुखालिन्दतोरणम्—मुखे स्थितस्य अलिन्दस्य तोरणम् the arch (तोरण) over the main terrace (अलिन्द) of the palace (मुख).

V. 3. Construe—

कान्ता सुलभेतरसंप्रयोगां विचिन्त्य विदर्भपति बलैः आनमितं श्रुत्वा च आतपे धाराभिः अभिहतं सरोजं इव हृदयं दुःखायते च मुखम् अश्रुते च ।

In this stanza the king describes his experience of a mixed feeling of joy and pain.

सुलभेतरसंप्रयोगाम्—(कान्ता) सुलभात् इतरः (दुर्लभः) संप्रयोगः (union) यस्याः सा ताम् । union with whom is not easy. आनमितम्—Subjugated. आहतम्—struck. धाराभिः .. अश्रुते च—He compares his heart experiencing such contrary feelings to a lotus receiving showers in the hot sun. According to काव्यवेम the lotus enjoying sun-shine becomes miserable when struck by showers. cf. आतपे सूर्यप्रकाशे स्थिते धाराभिः वृष्टिपातैः अभिहतं ताडितं च सरोजमिव मम हृदयम् । According to नीलकण्ठ the lotus parched by the heat of the sun is refreshed by the showers cf. आतपे अभिहतं भानुकरतप्तं मध्याह्नातपाभिहतं धाराभिः वर्षधाराभिः आघासितमिव ।

एकान्तसुखितः—Perfectly happy. प्रसाधनगर्वः—Pride in the art of decoration. वैदर्भं विवाहनेपथ्यम्—Wedding dress which is special to the विदर्भे country. सविशेषालंकृता—magnificently decorated. मदपेक्षानुवृत्त्या—Out of regard for my feelings. निवृत्तेर्ध्या—who has become free from jealousy. पूर्वचरितैः—from her former actions. Here the king is perhaps referring to the former occasion of इरावती's marriage.

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समारम्भः—my undertaking of causing the अशोक to blossom. ननु तत्रैव देवी—Is the Queen there? ययार्हसमानसुखितम्—(अन्तःपुरम्) ययार्हः समानः तेन सुखितम् । gratified by honouring as they deserve. मालविकापुरोगेण परिजनन—with her retinue of which मालविका is the fore-runner. The word मालविकापुरोगेण makes the king full of joy and he looks at विदूषक meaningly. किञ्चित्परिवृत्तयौवनः—that has advanced in age. i. e. coming to an end.

V. 4. Construe—

अग्रे विकीर्णकुरबकफलजालकमिद्यमानसहकारे परिणामाभिमुखं कृतोः यौवनं चेत्—उत्सुक्यति ।

This stanza describes the far-advanced spring. अग्रे विकीर्णदुरवकम् (वीथने) विकीर्णानि दुरवकाणि यस्मिन् । In which the duryak flowers are scattered about. फलजालकमिद्यमानसहकारम् (वैवणम्) फलानां जालकेन मिद्यमानाः सहकाराः यस्मिन् तत् । In which the mango-trees are bursting into a net-work of fruits. These two things indicate the advanced condition (परिणाम) of the spring. परिणामाभिमुखम्—(वैवणम्)—About to end. उत्सुक्यति—fills with longing. दत्तनेष्वः इव—As if decorated. प्रेषवेमन्वरः—slow in putting forth flowers. यदिदानीं..उद्वहति—As अशोक was late in bearing flowers, now when all other trees have lost their grandeur of blossom, this अशोक wears an uncommon splendour of its blossoms.

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V. 5. Construe:—

प्रथमे सूचितवसन्तविभवानां सर्वाशोकतरुणां दुःसुमानि निर्वृत्तदोहदे अस्मिन् संक्रान्तानि इव ।

All other अशोक trees announced the arrival of the spring by putting forth flowers. Now all those flowers have left their original trees and have come to his golden अशोक, that is why it has such a luxuriant growth of flowers. This stanza contains the figure उत्प्रेक्षा. सूचितवसन्तविभवानाम्—(तरुणां) सूचितः वसन्तस्य विभवः येः तेषाम् । That indicated the arrival of the glory of the spring. निर्वृत्तदोहदः—Whose longing is fulfilled. संक्रान्तानि इव—Are as if transferred. अस्माद्यु..अनुमन्यते—विदूषक is drawing the attention of the king to the fact that there is a definite change in the attitude of धारिणी towards मालविका, as she now does not remove मालविका from the scene though you are drawing nearer.

V. 6. Construe:—

प्रियया उपस्थिता इव देवी विनयात् विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमती इव माम् अभ्युत्तिष्ठति ।

In this stanza धारिणी rising up to welcome the King is compared to the Earth [वसुमती] because of her tolerance and मालविका standing by her side corresponds to the royal glory (नरेन्द्रलक्ष्मी).

अभ्युत्तिष्ठति—Rises up to receive me. उपस्थिता प्रियया—Waited upon by my beloved. vi. अनुत्तिष्ठता प्रियया—It means, "my beloved. मालविका has stood up after her". Perhaps धारिणी saw the king.

first and therefore it was she who first rose up to greet the king and मालविका followed her. विस्मृतहस्तकमलया—विस्मृतं हस्तकमलं यया सा। who has forgotten to take the usual lotus in her hand. Laxmi, the goddess of wealth is always shown as having a lotus in her hand. If one were to point out that मालविका cannot be properly compared to लक्ष्मी, as she had no lotus in her hand, the poet has used the adjective विस्मृत etc. to make the comparison between मालविका and लक्ष्मी perfect. १। विस्तृतहस्तकमलया—विस्तृतं हस्तः एव कमलं यस्याः सा। (with मालविका), and विस्तृतं हस्तवर्ति कमलं यस्याः सा। (with लक्ष्मी). Both वसुमती and Royal Glory are regarded by convention as the wives of the king by Sanskrit poets.

कौतुकालंकारः—the nuptial decoration. कौतुक also means marriage thread of. अथ तस्य विवाहकौतुकं विभ्रत एव पार्थिवः (रघुवंश VIII. 1.) जानामि.. अलंकारस्य—मालविका had faint hopes for the first-time that धारिणी may give her in marriage to the king. Others take कौतुकालंकार in the sense of festive-decoration and according to them the festive occasion here is the celebration of the blossoming of the अशोक tree. विसिनीपत्रगतं सलिलम्—water on the lotus leaf. Here is a very nice simile. The point of similarity is 'not being steady.' दक्षिणेतरेत्—Other than the right i. e. left. In the case of women the throbbing of the left eye is regarded as a very good omen (cf. अहौ अपाङ्गको मे प्रस्फुरति किमपि वामः Act II मालविका.)

V. 7. Construe—

अनतिलम्बिदुकूलनिवासिनी बहुभिः, आभरणैः (एषा) उदयोन्मुखचन्द्रिका गतहिमैः उडुगणैः चैत्रविभावरी इव मे प्रतिभाति।

In this stanza, मालविका, who has put on nuptial dress is compared to a night in the month of चैत्र. Her white silken garment corresponds to the moon-light and the number of ornaments to the stars in the sky.

अनतिलम्बिदुकूलनिवासिनी—न अनतिलम्बते यद् दुकूलं तद् निवस्ते इति. Wearing a very short silk garment / (दुकूल). उडुगणैः—Clusters of stars. गतहिमैः (उडुगणैः)—free from the mist—this word emphasizes their brilliance. The light which the rising moon spreads before-hand is represented by the pale coloured silk dress. उदयोन्मुखचन्द्रिका—उदये उन्मुखा चन्द्रिका यस्याम् सा। in which the moon-light is just making its appearance.

अभिप्रेतसीदिरस्तु—Does परित्राजिका slyly congratulate the king upon his prospective union with मालविका ? संकेतग्रहम्—A place where lovers meet secretly. तरुणीजनसहायस्य—When you are in the company of the young ladies of the harem. Though तरुणीजन refers to the ladies of the harem in general, it appears from the stage-direction सस्मितम् that धारिणी covertly refers to मालविका with whom the king had his first meeting under the same अशोक tree.

V. 8. Construe—

अयम् अशोकः देव्याः ईदृशानां सत्काराणां भाजनत्वं न नेयः ((इति) न, यः माधव-
श्रीनियोगे सावज्ञः त्वत्प्रयत्ने पुनः आदरं शंसति ।

In this stanza the king flatters the Queen by saying that the अशोक defied orders of the माधवश्रीः to put forth blossoms and at once obeyed धारिणी respectfully.

ईदृशानां सत्काराणाम्—Of such honours as garlanding, वेदिकाबन्ध etc. नायं न नेयः—It is not that it should not be honoured i. e. it should definitely be honoured सावज्ञः—Regardless, not obeying the order of, and thus showing contempt to. माधव-
श्रीनियोगः—the order of the Vernal Beauty. The other trees put forth blossoms at the advent of the spring, but this तप्तनीय अशोक defied the order (नियोग) of the Vernal Beauty in not putting forth flowers. त्वत्प्रयत्ने पुनः ये आदरं शंसति—which blossomed with your efforts, thus showing regard for you (धारिणी).

यौवनवतीमिमाम्—This word is used by विदूषक with reference to मालविका, but when the queen questioned him he gives a ready-witted reply by making it applicable to कुसुमशोभा. सनिधिविवियोगः—separation in proximity. The separation from मालविका, the king was already experiencing, but the present separation from मालविका when she was near was quite unbearable to him.

V. 9. Construe—

अहं रथाश्रितामा इव, मे प्रिया सहचरी इव नौ अननुशालसंपर्कं धारिणी रजनी इव ।

In this verse the king describes his separation from मालविका by comparing himself to चक्रवाक, मालविका to चक्रवाकी and धारिणी to रजनी.

रथाश्रितामा—रथस्य अश्रितं नाम यस्य सः—Whose name is a part of a chariot i. e. the bird चक्रवाक. नौ—to both of us. This is an instance

of संपेक्षमात्र as नौ is to be construed with संपर्क in the compound. अनुज्ञातसंपर्कः—न अनुज्ञातःसंपर्कः यदा सा । who does not allow the contact between the two. Here the king compares himself to the चक्रवाक bird and मालविका to its mate. For they (king and मालविका) suffer separation though they are so near. Sanskrit poets believe that the चक्रवाक-bird is separated from its mate during the night by a lotus leaf intervening between them. The male bird cries out piteously unable to bear the pangs of separation. cf. रघुवन्तः—(जनान्तिवम्) हृद्य, पश्य, मलिनपत्रान्तरितमपि सिंहचरमपन्नल्लसुरा चक्रवाक्यारोति दुष्करमहं करोमि इति । शाकुन्तल Act IV. विदर्भविषयोयदने—From among the presents that have been received from the विदर्भ country. शिल्पकारिके—Two girls skilled in arts. अलघु—tired, dull. उपस्थानयोग्ये—fit to appear before Your Majesty.

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अपूर्वम्— which we are entering now for the first time. लोकप्रवादः—Proverbial saying. आगामि..क्ययति—The condition of the heart cheerful or otherwise indicates coming happiness or misery. As they were feeling cheerful they expected some happy occurrence. मालविका..परस्परमवलोक्यतः—It appears that मालविका and परिमलिका immediately recognize the two girls as belonging to माधवसेन's harem. अभिविनीते—Trained. कथ्यते—Versed in. कतरा— which one. बाधे विमुञ्चतः—owing to sudden recognition of मालविका they are, overwhelmed with emotion. मर्तुदारिका—Princess. In Sanskrit Drama, a princess is usually addressed as मर्तुदारिका.

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चन्दन...दूषितम्—"Sandal indeed has been defiled by me by using it as a shoe." धारिणी says—मालविका was insulted by me by giving her a humiliating treatment as a dancing girl. This act of mine is as foolish as defiling sandal-wood by using it as wooden shoe. Here मालविका is चन्दन and पादुकापरिभोगेण refers to the menial service which मालविका had to do. अन्नभवती—refers to मालविका. ह्यवमृता—Reduced to this condition (of a servant). अस्मादृष्टे परिजनम्—Inferior servants like us. दासद्वयगतः—Having fallen into the hands of his kinsman (यशसेन). गूढम्—

secretly. अपनीता—carried away. श्रुतपूर्वम्—Heard before. In the first Act from the letter of यज्ञसेन read out by बाहक, Agnimitra knows that मालविका the sister of माधवसेन was lost in the scuffle. It does not appear that he also knows that when माधवसेन was captured his minister सुमति secretly removed मालविका from there but still the king here says श्रुतपूर्वं मयैतत् । स्वरसंयोगः—voice. दुःखेन विभाव्यते—Is recognized with difficulty. अत्रभवत्याः—Refers to मालविका. सर्वकृष्यम्—with dejection. उपलब्धम्—It is understood. तथागतभ्रातृकाम्—Whose brother was reduced to that condition (i. e. arrested by यज्ञसेन). अपवाह्य—Taking away. भवत्संबन्धापेक्षया—Having in view the connection to be formed with you by marriage. पथिकसार्थम्—A body of travellers. विश्रमिषु निविष्टः—Encamped to take rest. गताध्या—That had travelled a part of the road.

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V. 10. Construe—

तूणीरपट्टपरिणद्धभुजान्तरालम् आकर्णलम्बिशिखिपिच्छकलापधारि कोदण्डपाणि निनदत् आपातदुष्प्रसहं प्रतिरोधकानाम् अनीकम् आविरभूत् ।

This stanza describes vividly the attack of the troops of highwaymen.

The principal sentence in the stanza is—प्रतिरोधकानाम् अनीकम् (army) आविरभूत् । The other words in the stanza qualify अनीकम्. तूणीर—Quiver. पट्टः—a strap. परिणद्धः—tied round. भुजान्तरालम्—the space between the two arms i. e. the chest. तूणीर . . भुजान्तरालम्—तूणीरस्य पट्टेन परिणद्धं भुजयोः अन्तरालं यस्य तत् (अनीकम्). The army of highwaymen whose chests were tied across with the straps of the quivers. आकर्णलम्बि—Hanging down up to the ears. आकर्ण . . धारि—आकर्ण लम्बते इति आकर्णलम्बि यः शिखिपिच्छकलापः तं धरति इति (अनीकम्) Wearing a tuft of feathers of peacocks hanging down to their ears. कोदण्डपाणि—कोदण्डः (a bow) पाणी यस्य तत् (अनीकम्) With bows in hand. निनदत्—Roaring. प्रतिरोधकानाम्—of robbers. आपातदुष्प्रसहम् (अनीकम्)—आपाते दुष्प्रसहम् Formidable in attack. आविरभूत्—appeared. मालविका भयं रूपयति—मालविका Who had witnessed the whole scene feels as if it is happening at this very moment and hence she gesticulates fear. अतिक्रान्तम्—Past, already happened. सार्थबाहयोद्धारः—Soldiers of the caravan. पराङ्मुखीकृताः—Were put to flight. बद्धयुद्धाः—Who were fighting. कष्टम्—painful.

V. 11. Construe—

दुर्जते इमां पराभिभवकतरं परीत्युः भर्तृप्रियः प्रियैः असुमिः भर्तुः आनृष्य गतः ।

In this verse परित्राजिका relates how her brother सुमति devoted to his master met his death while saving मालविका.

परीत्युः—dead. noun of परि + आप—desirous of defending (this girl मालविका i. e. in his attempts to rescue her.) पराभिभवकतराम्—परीः वा अभिभवः तस्मात् कतराम्—Who was afraid of humiliation at the hands of the enemies. दुर्जते—In calamity. भर्तृप्रियः—Devoted to his master. भर्तुः आनृष्य गतः—Freed himself from the debt of his master. भर्तृप्रियः गतः—He tried to save her at the cost of his own life. परित्राजिका विवृणोति—परित्राजिका was overwhelmed with grief. भगवति तनुमतामीरशी लोभ्याना—The king is trying to console परित्राजिका by these words. He says "This is the ordinary course of mortals (तनुमृतः)". (cf. जातस्य हि ध्रुवो मृत्युः ।) सकलीकृतभर्तृपिण्डः—सकलीकृतः भर्तुः पिण्डः देन सः । That has turned to use the food of his master i. e. who proved true to his master's salt. मोहमुपगता—fallen into a swoon. सावत् संज्ञामुपलभे. संज्ञा—As soon as I regained consciousness, she was not to be seen. अग्निस्तान् कृत्वा—Having consigned to the fire. पुनर्नवीमृतवैषम्यदुःखा—Having the sorrow of my widowhood renewed i. e. she who was already a widow felt as much grief at the death of her brother as she had felt when her husband had died earlier. काषाये एहीति—Renounced the world and became a nun. In those days yellow brown garments—(काषाय) were worn by Buddhist nuns. सज्जनस्य एव पन्थाः—On this sentence Mr. Pandit remarks "This approval of taking the Buddhist yellow-brown uniform shows that the drama belongs to an age when Buddhism was yet honoured." But it is presumptuous to draw such an inference from this sentence alone. At the most we can say that अग्निमित्र did not look down upon Buddhism. His approval in this sentence is merely indicative of courteousness. अवसानम्—end.

किं नु. भगवति—She was anxious to know the reaction of the king after having heard her story. She thought that taking into consideration her unprotected state, for some time, before she passed into the hands of वीरसेन from the hands of the wild men, the king may hesitate to marry her doubting her purity.

परिभवोपहारिणः—(The calamities) that bring on humiliation.
विनिपातः—calamity.

V. 12. Construe—

देवीशब्दक्षमा सती इयं प्रेम्णभावेन नाम स्नानीयवस्त्रक्रियाया पत्रोर्णम् वा उपयुज्यते ।

In this stanza the king illustrates the remark अहो परिभव एतः made by himself above.

देवीशब्दक्षमा—Who deserves the title of the queen. Is the king hinting at what he proposes to do by this word ? प्रेम्णभावेन—As a slave. पत्रोर्णम्—a glossy silken garment. नाम—alas. स्नानीयवस्त्रक्रिया—Being used as a bath-towel. A piece of cotton cloth is used for wiping the body after bath. वा is used here in the sense of इव.—The idea in the stanza is the same as is expressed by the queen in this same Act with the words 'चन्दनं खलु मेया पादुकोपयोगेन दूषितम् । अभिजनवती—of noble birth. (cf. अभिजनकलो मर्त्यः श्लाघ्ये स्थिता राक्षसीपदे । शाकुन्तल Act IV). अनाचक्षणा—You who did not tell. अस्वप्रतम् Improper. शान्ते पापम् 'May evil be averted' or 'god forbid' नैमृत्यम्—Silence. vl. नैर्घृण्यम्—Pitilessness. लोकयात्रागतने—Wandering for livelihood from place to place. vl. देवयात्रागतने शिवादेशने—By a fortune-telling ascetic who had come to देवयात्रा (Holy pilgrimage). सिद्धादेशने—Whose words always come true. परिणमन्तम्—In the course of being fulfilled. आदेश Prophecy. अवश्यमाविनम्—Infallible. कालप्रतीक्षया—in waiting for the proper time. प्रतीक्षा—Waiting for the proper time. vl. उपेक्षा Neglect (in telling). vl. अपेक्षा—Regard or respect for the prophecy. कथान्तरेणान्तरितम्—Side-tracked by a different matter. Another message that I have to convey is side tracked by a different matter i. e. the story of मालाविका told by परिमार्जिका. In Pandit's edition we get the stage-direction "प्रविश्य कञ्चुकी." It is quite superfluous because कञ्चुकी introduces two ladies on the stage and since that time he was on the stage all along waiting for an opportunity to convey the other message of the minister. Nowhere it is mentioned that he went out. Moreover कथान्तरेण etc. supports the fact that he was on the stage all the while listening to the account related by परिमार्जिका and was waiting for his turn to convey the other message of the minister. विदर्भगतम्—With reference to विदर्भ. अवधारितम्—We have considered what is to be done with regard to विदर्भ. अभिप्रेतम्—Opinion. द्वैराज्यम्—A dominion divided between the two rulers (महसेन and माधवसेन).

V. 13. Construe—

शीतोष्णकिरणौ नक्तं दिवम् इव तौ उभौ उत्तरदक्षिणे वरदाकूले विभज्य पृथक्
शिष्टाम् ।

In this stanza the king gives his opinion regarding the division of the kingdom of the Vidarbhas between the two brothers. शिष्टाम्- शास् Imp. 2nd person dual to govern. Let them two rule. नक्तं दिवम् विभज्य—After dividing the time into night and day (नक्तं च दिवम् though it is an अव्ययीभावसमूह here it is an object of विभज्य and hence a noun). शीतोष्णकिरणौ इव—शीतोष्णाः किरणाः ययोः तौ । शीतकिरणः चन्द्रः ऊष्णकिरणः सूर्यः तौ इव । Like the sun and the moon ruling over day and night separately, let the two brothers rule the North and the South banks of the river वरदा independently. अमात्यपरिषद्—Cabinet. प्रतिष्ठां गमिष्यति—Will be established.

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एतत्. मुक्तः—That he was saved from the peril to life, should be considered as a great thing. मालविका did not care for the share of the kingdom her brother was to get, his very escape from the peril to his life was enough to make her happy. कल्याणी.....बुद्धि—Your view is excellent. दर्शनम्—Opinion.

V. 14. Construe—

द्विधा विनर्त्ता त्रिमम् उद्वहन्तौ तौ नृपतौ धुरम् स्वाधौ इव परस्तरावप्रहनिर्विकारी
संप्रहृतिः ते निदेशे त्वास्तवः ।

In this verse the two kings ruling over the two parts of the same kingdom are compared to the two horses yoked to the same chariot. धी- Royal Glory (kingdom). संप्रहृतिः—(1) Controller (the king, who was the sovereign-lord of the two brothers). (2) Charlooteer; (with reference to स्वाधौ) निदेशे त्वास्तवः—Will abide by the controller. परस्तरावप्रहनिर्विकारी—परस्तरस्य अवप्रहणेन निर्विकारी । (1) Free from the desire of oppressing you on account of mutual restraint or (2) परस्तरावाशङ्क्यौ—who would not oppress each other on account of mutual restraint. cf. परस्तरस्य अवप्रहणेन नियन्त्रणेन निर्विकारी निर्बाधौ । यद्वा परस्तरावाशङ्क्यौ । काट्यवेम. Also cf. परस्तरयोः अवप्रहः अम्योग्यविरोधः तेषां निर्विकारी—नीलकेत. Not inclined to oppress each other.

संप्रामृतकः—Accompanied by a present (प्रामृतकः). देवस्य may either refer to the king अग्निमित्र in which case we will have to

understand it as देवाय; or to सेनापति पुष्पमित्र the father of अग्निमित्र. सोपचारम्—With respect. उद्वेष्टयति opens. ततोमुखम् (हृदयम्)—ततः मुखं यस्य तत्—Turned towards the letter. My heart is eager to learn the news from the letter. She was quite anxious to know the contents of the letter as she was expecting news about her son वसुमित्र. गुरुजनस्य—गुरुजन here refers to पुष्पमित्र. स्वस्ति etc.—This is a specimen of Sanskrit letter in ancient times. यज्ञशरणात्—From the sacrificial hall (शरणम्). The ablative shows the place from where the letter is written. वैदिशस्य—विदिशा एव वैदिशं (तज्जामकनगरं) तस्मिन् तिष्ठति इति वैदिशस्यः तम् । Who is in विदिशा. अनुदशयति—Writes as follows. राजयज्ञदीक्षितः—Consecrated for the अधनेघयाग (horse sacrifice). राजपुत्रशतपरिवृतः—Surrounded by hundred tributary princess. The prince who was to guard the sacrificial horse was to be accompanied by hundred tributary princes. गोप्तरमादिश्य—Having appointed वसुमित्र as the protector of the horse. सप्तसरोपावर्तनीयः—The sacrificial horse was to be brought back after a year. निरर्गलः—Free from restraint. अधानीकेन प्रार्थितः—Was seized or challenged by the cavalry (अधानीक). सिन्धोः दक्षिणरोधसि—On the southern bank of the river Sindhu. This is not the famous river Indus, but a small river Sindhu in Malwa. It is a tributary of the river Chambal. यवनः—The Ionians or Greeks. समर्देः—Great conflict.

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देवी विषादं नाटयतिः—The queen धारिणी felt dejected as the result of the conflict was not yet announced.

V. 15. Construe—

ततः धन्विना वसुमित्रेण परान् पराजित्य प्रसह्य हियमाणः मे वाजिराजः निवर्तितः ।

In this stanza the news is conveyed that वसुमित्र defeated the enemy and rescued the horse. धन्विन्—An excellent archer. वाजिराजः—वाजिषु राजा—An excellent horse. आशस्तम्—is at ease. अष्टमैतेषु सगरः .. यक्ष्ये सगरः performed 99 sacrifices successfully. At the time of the 100th one इंद्र managed to steal his horse and carried it to पाताल. 60,000 sons of सगर who were sent in search of it found it in पाताल near the hermitage of the sage कपिल. They charged him with theft where upon he reduced them to ashes. The horse was recovered by सगर's grand-

son अशुमान्, the father of king दिलीप. सगर afterwards completed his sacrifice. Later on भरारिष्य, the great grandson of सगर brought down the river Ganges from heaven to purify his ancestors, cursed by the sage कपिल. I too, says पुष्पमित्र, whose horse is recovered by my grandson like that of सगर by his grandson अशुमान्, shall perform the अश्वमेध sacrifice. [यस्ये] अकालहीनम्—न कालस्य हीनं हानिः यथा तथा Without delay. विगतरोषचेतसः—विगतरोषं चेतः दस्य स। With your mind free from anger. It is not quite clear why अग्निमित्र was angry with his father. According to some the relations between the father and the son were estranged because पुष्पमित्र sent अग्निमित्र's son to guard the sacrificial horse. The mission to guard the sacrificial horse was quite perilous taking into consideration the young age of वसुमित्र. To our mind this does not seem to be the cause of bitter feeling between the two. A good क्षत्रिय warrior, as अग्निमित्र was, he would never have resented his father's action of sending his son to guard the sacrificial horse. On the other hand he should be glad that his son got such a nice opportunity to display his valour at such a young age.

Others think that the father and the son were opposed to each other as they held different views with regard to Buddhism. पुष्पमित्र tried to root Buddhism out of India, while अग्निमित्र was favourably inclined towards it. अग्निमित्र's favourable inclination towards Buddhism is clearly borne out from the fact that पंडितकौशिकी a Buddhism nun, was highly respected by अग्निमित्र and वारिणी. This argument also is not very convincing, as अग्निमित्र favoured her simply because her assistance in securing मालविका was very valuable to him. In the drama itself, no further clue is found to arrive at a definite conclusion. Both the views, it must be remarked, are simply guess work. यज्ञसेवनम्—Attending the sacrifice. वधूजनः—Daughters-in-law (of पुष्पमित्र)

V. 16. Construe—

भर्ता स्वध्याना वीरपत्नीनां धुरि स्थापिता अस्ति, वीरसुः इति अयं शब्दः तन्मातृत्वाम् उपस्थितः।

परिमलिका flatters वारिणी by saying that she had already been the foremost amongst वीरपत्नीs by marrying अग्निमित्र and now the title वीरमाता had come to her by such a valiant son. वीरपत्नी—वीरः पतिः यस्याः सा। Wife of a hero. वीरसुः—वीरं सुते अस्ती The mother of a

hero. धुरि—in the first rank. शब्दः—Title. पितरमनुगतो वत्सः—The son is after his father. i. e. the son is as brave as the father. कलमः—cub of an elephant. सूयपतिः—the leader of a herd of elephants. कलमेन अनुकृतः—This sentence in a figurative manner conveys the same idea as is expressed by the previous sentence of विदूषक directly. Some put this sentence in the mouth of the king. But it does not look well in the mouth of the king who is not likely to refer to himself boastfully with the word सूयपतिः.

V. 17. Construe—

(सः) एतावता वीरविजृम्भितेन नः चित्तस्य विस्मयं न आदधाति । अत्र दग्धुः अग्नेः ऊह्यन्मा इव यस्य त्वम् अप्रपृष्यः उच्चैः प्रभवः (असि) ।

कञ्चुकी indirectly praises the king's prowess in this stanza. He means to say that we are not astonished at by such a display of valour by your son. He, who has such a brave father as Your Majesty is likely to perform deeds of bravery more astonishing than this.

वीरविजृम्भितम्—This refers to his recent victory and bringing back of the sacrificial horse.—Display of heroism. चित्तस्य विस्मये न आदधाति—Does not produce astonishment in our minds. अप्रपृष्यः—Unassailable. उच्चैः प्रभवः—Lofty origin or source. Refers to अग्निमित्र who was वसुमित्र's father. अग्नेः..ऊह्यन्मा इव—Here there is an allusion to the story told in the महाभारत and विष्णुपुराण. कृतवीर्य, a क्षत्रिय—king gave away immense wealth to his family-priests, the सृगु. In course of time the descendants of कृतवीर्य, were reduced to poverty. They harassed the सृगु family for obtaining that wealth. They slew even the children in the womb. One woman from the सृगु—family secreted her embryo in her thigh, in order to preserve it. Hence the child that was born from the thigh was called और्व (born from ऊरु a thigh). The boy-sage और्व was so lustrous that even at his birth the descendants of कृतवीर्य—the persecutors—were struck with blindness by his mere look. He practised penance, and from his wrath proceeded a flame which would have destroyed the world. But और्व was persuaded by his ancestors, the sons of सृगु and he cast the fire of his wrath into the sea, where it remained concealed with the face of a horse. It is believed that this fire feeds on the waters of the ocean. It is also called बडबानल.

यज्ञसेनदयाल —The मौर्यसन्धि referred to in Act I Verse 7. उराकृत्य—Including.

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यन्मया.....प्रतिज्ञातम्—This refers to the promise given by her in Act III viz. अमिलापूरयितुं प्रसादं दास्यामि इति । मम वचनेन इरावतीमनुनय—Request इरावती on my behalf. त्वयाह...इति—You should not make me swerve from being true to my word. अमिजनं च निवेद्य—Informing her about her noble birth. Queen धारिणी had already promised मालविका the fulfillment of desire after the blossoming of अशोक. मालविका naturally desired union with the king. Queen धारिणी was prepared to fulfil this desire of मालविका but she was not quite sure of इरावती, who might have raised, an objection to it. So she now [requests इरावती through her maid that she should not oppose the queen in fulfilling her promise to मालविका. She need not even object on the ground of her low birth, as it was established by then that मालविका was born in a noble family.

आभरणानां मञ्जूषास्मि संकृता—She means to say that the ladies of the harem are so pleased with the victory of the prince वीरसेन, that they showered their ornaments as gift upon her and she was turned into a casket of jewels. साधारणः...अनुदयः—This victory is common to us all, as all these ladies regard वसुमित्र as their own son. सदृश...इति—It is but proper that your promise should not be made false as you are possessed of power (प्रभवन्त्याः). Mr. Pandit interpretes प्रभवन्त्याः thus—"You are so powerful that you will do what you wish, so where is the use of consulting me?" and concludes thereby that इरावती's message is not altogether cordial but a little bitter. Prof. Ayyar does not agree with Pandit on this point, taking his stand on इरावती's message to the king further on, he believes that she is perfectly reconciled and there is no sting of irony, even in her message to धारिणी. He further says, "by प्रभवन्त्याः she simply seems to mean that, being the crowned queen and consequently possessing greater power as you are, it is not right that you should break your promise, already given i. e. she advises the queen on the contrary to keep her promise to मालविका. Only this sort of reply is natural in answer to the queen's earnest appeal to इरावती with the additional information about मालविका's noble birth."

—Prof. Ayyar.

We beg to differ from Prof. Ayyar and believe with Mr. Pandit that the message of इरावती had a sting of irony in it. The main argument in our favour is that इरावती does not present herself on the happy occasion, but simply sends a message to the king. The message has a reconciliatory tone but it is so, because there is no alternative left to her. Her consenting is like making virtue out of necessity. To put it in the words of विदूषक in विक्रमोर्वशीयम्—*छिन्नहस्तः मत्स्ये पलायिते धीवरो भवति धर्मे मे भविष्यतीति*। As regards Prof. Ayyar's argument about "The queen's earnest appeal to इरावती with the additional information" we think that इरावती never objected to the union of the king with मालविका on the grounds that she was low born. She did not want a rival, so this additional information about her birth is not likely to change her view. प्रतिपादयिहम्—to offer. इदानीमपि—Even after you have learnt that she is a princess, you have the same power over her as you had when she was your maid. प्रतीच्छतु—accept. प्रियनिवेदनानुरूपम्—Befitting the happy news of वसुमित्र's success. जोषम्—Silently.

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किम्..आर्यपुत्रः—धारिणी knew full well the mind of the king. She knew he would never refuse such a reward. So jocularly she asks this question viz. 'Does my Lord disregard me (by rejecting my offer)?' लोकव्यवहारः—General practice. भवति..भवति—विदूषक gives his own explanation of the behaviour of the king. He was not unwilling to accept मालविका, but he was overwhelmed with bashfulness as a bride-groom. प्रणयविशेषम्—प्रणयस्य विशेषः यस्मिन् कर्मणि तस्यैवा तस्या। lovingly. दत्तदेवीशब्दाम्—on whom the title of the queen has been conferred (by धारिणी). विदूषक gives another explanation of the king's silence in this sentence. अथवा देव्या..इच्छति. When the king looks at him significantly he understands the mind of the king and says that the king would not like मालविका to be treated as an ordinary wife but he wanted her to be raised to the status of the queen. किं पुनरुच्यते—Where is the need of repetition! Her noble birth (अमिजन) itself has conferred the title of the queen on her.

V. 18. Construe—

कृपाणि आकरसमुत्पन्ना अपि मणिजातिः असंस्कृता जातरूपेण संयोगे न हि अर्हति।

परिव्राजिका emphasizes the same point as above in this stanza. As the gem before it is set in gold requires to be polished, मालिका before she is united with the king should be honoured with the title of the queen.

Here the king is compared to gold (जातरूप) and मालिका to असंस्कृता मणिजातिः । आकरः—Mine. मणिजातिः—The species of a jewel. असंस्कृता—Not polished and cut properly. Here परिव्राजिका is hinting at the worthy union of the two lovers. (cf. रत्नं समागच्छतु कामनेन—रघु० VI: 79). मर्यादु—Pardon. अभ्युदयकथा—the talk of the victory of the prince वसुमित्र. उचितं मया न लक्षितम्—I forgot to dress मालिका as a princess in the exultation at the news of वीरसेन's success. कौशेयपल्लोर्णम्—कौशेय and पत्रोर्ण both the words have the same meaning viz. 'A silken garment.' कौशेय is a generic term while पत्रोर्ण is a specific term. अवगुण्ठनवती—Wearing a veil. त्वत्सासनात्.. वयम्—We must bend before your order. This sentence reveals the hypocritical nature of the king. अप्रत्युत्तराः—silenced, हन्त—shows joy. अहो.. अनुकूलता—विदूषक appreciates the generosity of the queen towards the king. देवी.. अवलोकयति—The queen by her mere look at her servants orders them to meet मालिका as the queen.

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V. 19. Consture—

मर्यादस्तथाः साध्यः प्रतिपक्षेण अपि यदि सेवन्ते समुद्रगाः अन्यस्मिन् कृतानि हि अभि प्रापयन्ति ।

The परिव्राजिका appreciates the noble deed of वारिणी. She says "Wives devoted to their husbands sacrifice for him even to the extent of having a rival in co-wife for them. With a consideration of the happiness of their husband they readily consent to his marriage with another woman." A very nice दृष्टान्त is given to illustrate the point. A big river brings along with her many smaller rivers to the ocean.

प्रतिपक्षेणपि—Even by giving new brides to their husbands and thus bringing rivals to themselves. समुद्रगाः—Rivers. प्रापयन्ति—lead. उपचारतिक्रमः—Transgressing the right course of conduct viz. दुरावती's disregarding the king's prostration. तत्त्वय्य.. आचरितम्—She means to say 'I have atoned for my former misbehaviour by absenting myself at the time of your union with मालिका. My

presence would have been a hindrance in your way. (cf भर्तृरनुकूलं मालविकायाः समागमे विघ्नभूतमात्मन आगमने परिहृत्येतिभावः—काट्यवेम) v.l. (1) भर्तृरनुकूलं न मया आचरितम् "I did not act agreeably to my Lord therein". v.l. (2) भर्तृरनुकूलं ननु मया आचरितम् "I did it agreeably to your wish." भर्त्रा...समावयितव्येति—My Lord should favour me only by reconciliation (प्रसादमात्रेण.) The reading we have adopted in the text shows that this message from इरावती is not quite straightforward. अनुज्ञास्यति—Will act according to it. चरितार्थ—Who has his desire fulfilled (viz. of giving मालविका to अभिमित्र). समावयितुम्—to congratulate.

तत्प्रभवते—This refers to माधवसेन. त्वां पातयिष्यामि—I shall insert complimentary words from you to him in my letter. परवानयनः—Your excessive love has compelled me to be at your disposal.

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V. 20. Construe:—

देवि, त्वं म प्रसादसुमुखी नित्यं भव, एतावत् एव हृदये प्रतिपालनीयम् ।

In this stanza the king wishes that धारिणी should always be favourably inclined towards him. प्रसादसुमुखी—favourably disposed. हृदये प्रतिपालनीयम्—should be borne in mind. vl. चण्डि (for देवि,)—A hot-tempered lady; but it is used as a term of endearment by a husband to his wife and here it should be taken in that sense. vl. मृगये प्रतिपश्येहोः (for हृदये प्रतिपालनीयम्)—"I beg that you should always be ready for reconciliation for the sake of your rival viz. मालविका.

प्रजानाम् ईतिविगमप्रसृति आशास्य अभिमित्रे योऽपरि न खलु न संपद्यते ।

In this भरतवाक्य it is expressed that while अभिमित्र is the ruler nothing is left to be desired. ईतिविगमप्रसृति (adj. of आशास्य) blessing. ईतिनाम् विगमः सः प्रसृति इत्येव । Consisting of the removal of (six) calamities ईति—a calamity. The six calamities are (1) excessive rain (2) drought (3) locusts (4) rats (5) parrots (6) foreign invasion. According to some the 7th is the danger from one's own army (स्वचक्रं). विगमः—Removal प्रसृति—others. आशास्यम्—blessing or thing to be desired. The agent of this desire is the king अभिमित्र, or according to काट्यवेम, the subjects of the king. If it is taken नमाशास्य, one who is reciting this भरतवाक्य is doing so not in the capacity of the king अभिमित्र but as an actor. vl. अन्यविगमप्रसृति

for इति विगमप्रसूति) — अभ्यधिगमात् (संप्राप्ते: i. e. having obtained) प्रसूति (आरम्भ—since or from) After having obtained king Agnimitra as the ruler nothing remains to be accomplished by the subjects. अभिमित्रे योऽस्ति— When अभिमित्र is the protector. न खलु न संपद्यते— not that it will not be fulfilled i. e. it will surely be fulfilled. Object for this is आशास्यम्.

According to some, all the four lines from त्व मे . . to अभिमित्रे form a भरतवाक्य, but looking to the contents of the verse, it seems that the last two lines are not recited by अभिमित्र; and therefore कटयवेम rightly put the word " भरतवाक्य," after the first two lines. So the first two lines are from the lips of the king अभिमित्र in response to धरिणी's question and that the last two lines are the भरतवाक्य.

भरतवाक्य— It is a verse at the end of a drama. It is, of the nature of benediction expressing a wish for the general well-being and prosperity. भरतवाक्य is so called in honour of भरतमुनि, the originator of the science of dramaturgy. This verse is sung by an actor or actors but not in the capacity of their particular role of a king etc. This corresponds to the singing of the National Anthem at the end of the performance in modern times. Usually all the characters are found participating in the recital of भरतवाक्य. The contents of this भरतवाक्य are rather unusual. This has led कटयवेम to believe that this drama was composed in अभिमित्र's time.

CRITICAL APPRECIATION OF ACT V.

This act has not many incidents. It is full of narration. The author is in a hurry to wind up the action of the play. The main incident in this act is the fruition of the seeds of love sown in Act I. Dhārīṇī, who is in a happy mood, willingly bestows Mālavikā on the king.

In response to the queen's invitation to witness the splendour of the blossoms of golden Aśoka, the king accompanied by Vidūṣaka joins queen Dhārīṇī who is already in the Pramāḍavana garden with Parivrajikā, Mālavikā and attendants. Mālavikā is decked in the nuptial dress on the occasion by Parivrajikā on instructions from Dhārīṇī. Now the king and Mālavikā are hope-

ful about their union, yet some uncertainty haunts their mind. Just then the two girl-artists presented by Mādhavasena to the king appear before the king. They instantly recognize Mālavikā as the princess and Parivrājikā as the sister of the minister Sumati. Those girls and Parivrājikā describe the incident which reduced Mālavikā to the status of a maid-servant. Parivrājikā justifies her silence about the identity of Mālavikā on the ground of the prophecy of a wellknown sage that Mālavikā would be united with a worthy husband after having lived as a maid-servant for one year. No sooner has the king disposed of the business of Vidarbha, than he gets a letter from Puṣpamitra announcing the victory of his son Vasumitra. Agnimitra is cordially invited with his queens by Puṣpamitra to attend the Aśvamedha sacrifice. Dhārīṇī's joy knows no bounds at the news of the victory of her son and in that moment of exultation she, true to her word, gratifies the desire of Mālavikā by offering her to Agnimitra her husband. She seeks formal consent of Irāvati for this marriage and Irāvati unwillingly and helplessly bows down before the inevitable. The play concludes happily with the Bharata-vākya.

Agnimitra's state-craft is well reflected in his decision to divide the Vidarbha Kingdom between the two cousins. The letter which he receives from his father hints at the not very-cordial relations between the father and the son. No further clue indicating the cause of their mutual discord is found in the play.

Dhārīṇī's jealousy has already begun to melt as we saw in the fourth act when she said न मे एव मत्सरस्य कालः ॥. At the blossoming of the Aśoka within the stipulated period and the revelation that Mālavikā is a princess coupled with the arrival of the news of the victory of her son Dhārīṇī is completely reconciled to her lot and hence of her own accord she offers Mālavikā to the king.

Irāvati who was strongly opposed to the union of the lovers, is very cleverly kept away from the scene of union. Her reply to Dhārīṇī's message displays her hesitating consent to the union. Her message to the king at the end is also full of bitterness.

She was forced to withdraw her opposition while Dhārīpi consented voluntarily.

In short the two queens face the inevitable in different spirit: The youthful Irāvati in the spirit of vain resistance, while the mature Dhārīpi in the spirit of resignation.

—तमसो मा ज्योतिर्गमय—

APPENDIX I

SOME IMPORTANT QUESTIONS

(1) Define Praveśak and Viśkainbhaka, and show how they differ from each other.

(2) What is 'Dr. Wilson's Theory' about Mālavikāgnimitra? State with reasons, whether you agree with Dr. Wilson or not.

(3) Explain the term pithamardikā and explain who plays that part in this play.

(4) Compare and contrast the character of Irāvati with that of Dhārīpi.

(5) What different opinions prevail about the date of Kālidāsa?

(6) Give a brief character sketch of each one of the following:—

Vidūṣaka, Parivrajikā and Mālavikā.

(7) Explain fully the terms—जनान्तिकम्, आत्मगतम्, स्वगतम् + अपवर्गम्.

(8) Sketch the character of Agnimitra.

(9) Give the allusions in the following:—

सोऽहमिदानीमशुभतेव सगरः पौत्रेण प्रत्याहताक्षः । अमेरपा दग्धुरिषोर-
जन्मा । द्रोणिः शीरेः प्रसङ्गश्च रुक्मिणीम् । हरदग्धस्य मनोभववद्गम् ।

(10) State the quarrel between Haradatta and Ganadāsa, and explain its dramatic significance.

(11) Discuss—'Vidūṣaka dominates the play Mālavikāgnimitram.

(12) Explain the following terms—

Kaṇchuki; Nāndi; Prastāvanā; Apatikṣepa; Bhāratavākya,

APPENDIX II

Important sentences for explaining with reference to the context.

Act I.

१. पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवश्यम् ।
२. आकृतिविशेषेष्वादरः पदं करोति ।
३. नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ।
४. जलमिव समुद्रशुक्ती मुक्ताफलतां पयोदस्य ।
५. तेन ह्यवितथं तन्त्रकारवचनम् ।
६. दृश्यं तमसि न पश्यति दीपेन विना सचसुरपि
७. फलमपि अचिरेण द्रक्ष्यसि ।
८. त्रयी विग्रहवत्पेव सममध्यात्मविद्यया ।
९. पतत्रे विद्यमानेऽपि ग्रामे रत्नपरीक्षा
१०. सखे, त्वत्सुनीतिपादपस्य पुष्पमुद्भिदघ्नम्
११. कथं कावे-विनिमयेन व्यवहरत्यनात्मनः ।

Act II.

१. भो उपस्थित नयनमपु संनिहितमक्षिकं च तदप्रमत्त इदानीं प्रेक्षस्व ।
२. मन्दोऽप्यमन्वतामेति संसर्गेण विपश्चितः ।
३. श्यामायते न विद्वत्सु यः काञ्चनमिवाग्निपु ।
४. अहो प्रयोगाभ्यन्तरः प्रादिकः ।
५. मया नाम मृग्धातकेनेव सुष्कधनगजितेऽन्तरिक्षे जलपानमिष्टम् ।
६. तेन हि पण्डितपरितोषप्रत्यया ननु मूढा जातिः ।
७. भवानति सूनोपरिचरो विहङ्गम इवामिधलोलुपो श्रीरुक्च ।

Act III.

१. चूताङ्कुरं विचिन्नत्योरागयोः पिपीलिकामिदंष्टम् ।
२. न हि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः ।
३. विमर्दसुरभिर्बकुलाधलिका खल्वहम् ।
४. केवलं देव्यादिभक्तं रक्षन् प्रभुत्वं न दर्शयति ।
५. उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्याधिकोऽपि भावशून्यः ।
६. एतत्सीधुपानोद्वेजितस्य भक्त्यदिकोपस्थिता ।
७. परिगृहीतं सिद्धिदक्षिनो ब्राह्मणस्य वचः ।
८. ततः सा देव्या पृष्टा किं न लक्षितो जनो बल्लभ इति । तथोक्तं ।
- मदो वा उपचारो वा यत्ते परिजनस्य बल्लभत्वं जानत्यपि पुच्छसीति ।

९. प्रथमं लोकवाद एव । अथ पुनः सत्यः संवृतः ।
१०. अलं सैवया मध्यस्थता परिगृह्य भण ।
११. अभूमिरियं मालविकायाः ।
१२. तरयतावदेतां गुरुदक्षिणायै ।
१३. मुग्धे भ्रमरसंवाध इति वसंतावतारसर्वस्वं किं न
चूतप्रसवोऽप्यतं सयितव्यः ।
१४. नन्वशोकः कुसुमं दर्शयति । अयं पुनः पुष्पति फलति च ।
१५. न मया विज्ञातमीदृशं विनोदवस्तुकमार्यं पुत्रेणोपलब्धमिति ।
१६. शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये ।
१७. न खल्विमौ मालविकाचरणौ यौ ते स्पर्शदोहदं पूरयिष्यतः ।

Act IV

१. अहो कुम्भीलकः कामुकैश्च परिहरणीया खलु चम्बिका ।
२. मुग्धेदानीं मञ्जूषेय रत्नभाण्डं यौवनगर्वं वहति ।
३. अपि निबिघ्नमनोरथो दिवासंकेतो मिथुनस्य ।
४. बंधनभण्डो गृहकपोतश्चित्वाया मुखे पतितः ।
५. भवति यदि भीतेरे कम्प्यक्षरं पठेयं तदा नागव्रीमपि विस्मरेयम् ।
६. चन्दनम् खलु मया पातुकोपयोगेन दूषितम् ।
७. स्वामीयवस्त्रक्रियया पत्रौर्णं बोधयुज्यते ।
८. कलभेन खलु पथपतिरनुकूलः ।
९. दुर्देरा व्याहरति इति किं देवी पृथिवीं वषितुं स्मरति (or विस्मरति)

Act V

१. चन्दनं खलु मया पातुकापरिमोहेन दूषितम् ।
२. आगामि सुखं वा दुःखं वा हृदयं समर्थीकरोति ।
३. न शौच्यस्तत्रभवान् सफलीकृत भर्तृपिण्डः ।
४. अहो परिभवोपहारिणो विनिपाताः ।
५. सर्वोऽपि नववरो लज्जातुरो भवति ।
६. पुत्र विजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषाऽस्मि
संवृता ।
७. यदुपचारातिक्रमेण तदा भर्तुरपराधं तत्स्वयमेव भर्तुरनुकूलं मया
आचरितम् ।

APPENDIX III

A

List of Important Words

ACT I

आवुत्त	उपायन	कृत्तिवासाः	बलित	प्रयी	दण्डचक्र
नेपथ्य	पीठमदिका	प्राप्तिनक	मारिष	मायूरी—मार्जना	
यातथ्य	वर्णावर	पञ्चङ्गाभिनय	जनान्तिकम्	विष्कम्भक	
मिश्रविष्कम्भक	प्रवेशक	चतुष्पद			

ACT II

उपगान	पङ्कच्छिद्वलम्	लयमध्या	सप्तसप्ति
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ACT III

कर्मगृहीत	दोहद	ब्रह्मबन्धु	मत्स्यण्डिका	संकल्पयोनिः
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ACT IV

उदकुम्भविधान	परभृता	पर्वन्	वैम्बिक	समुद्रगृह	स्वस्तिवाचन
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ACT V

अकालहीन्	ईति	ऊरुजन्मन्	कौतुकालंकार	प्राभूतक
भरतवाक्य	यज्ञशरण	रवाङ्गनामन्	विजयदण्ड	वैतालिक
शौरी	सिद्धादेश			

B

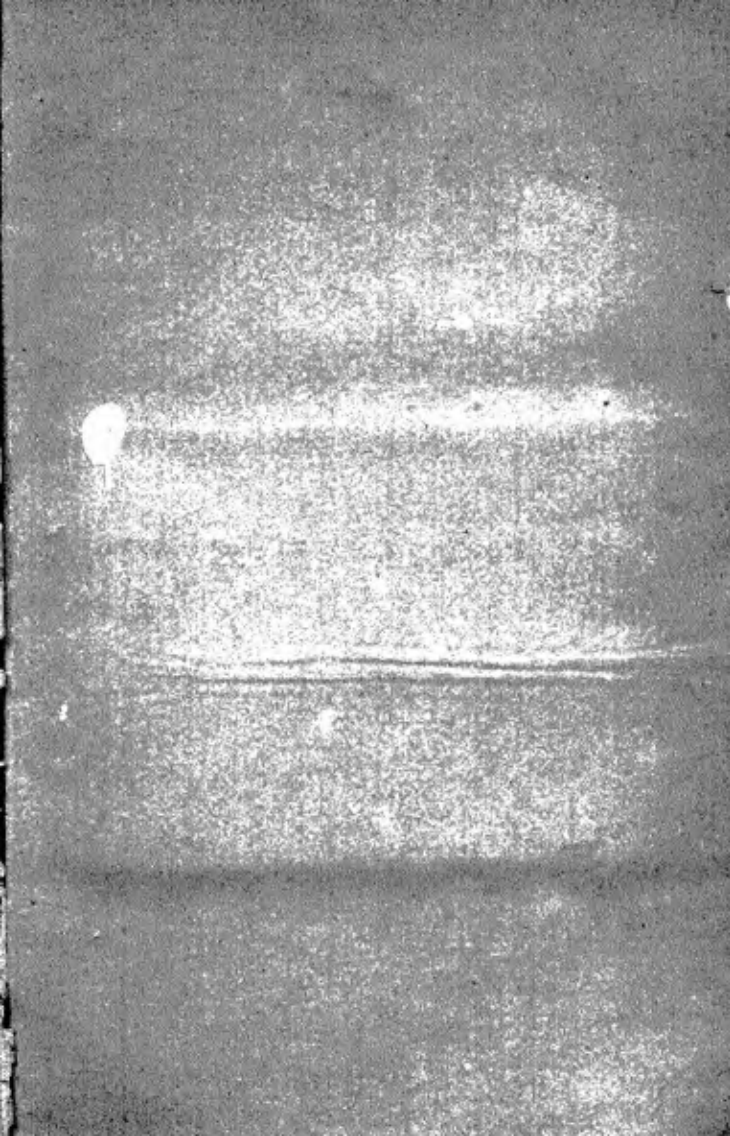
Important

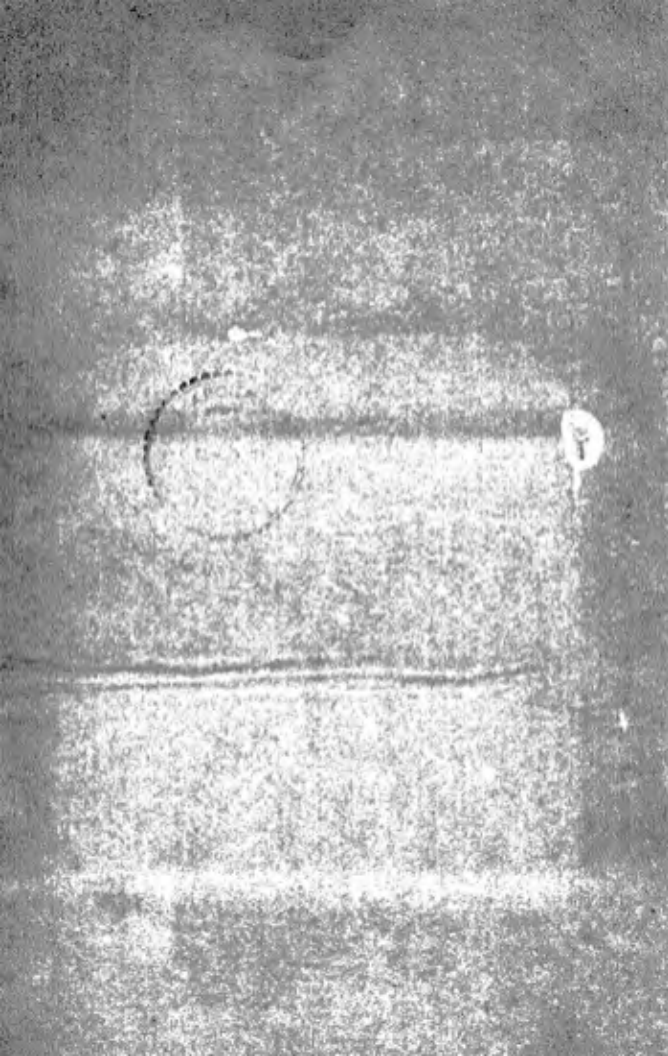
विपणिगतो बलीवर्दः इव । अपर्वणि ऋषकैशिकान्मध्ये कृत्य स्थितम् अन—
नुज्ञातसंपर्का धारिणी रजनीव नो । सफलीकृतभर्तृपिंडः पुनर्नवीकृतवैधव्य दुःखया
मुक्तः । सोऽहमिदानीमिधुभतेव सागरः पौत्रेण प्रत्याहूताश्वो यक्ष्ये । बन्धेरपांगधुरिवो-
रु जन्मा । दोभि शौरेः प्रसह्य च रुक्मिणीम् । हरदम्भस्य मनोभव द्रुमस्य ।

ERRATA

Introduction.

Page	Line	Incorrect	Correct
5	22	page..	page 1
11	4		Inset 'अस्ति कश्चित् बाम्बिलोपः' after 'him'
11	15	in	. In
12	3	कनिष्ठाकाधि	कनिष्ठाऽधि
12	7	यम्प	रम्प
13	6	..	Drop the word 'homage'
13	7	in	is
16	10	help	hold
17	22	..	Insert 'Meghadūta' after 'Kumārsambhava'
18	28	35	34
37	13	Passion	Passion
37	18	sabbled	labbled





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